



Henry Hallett Maude

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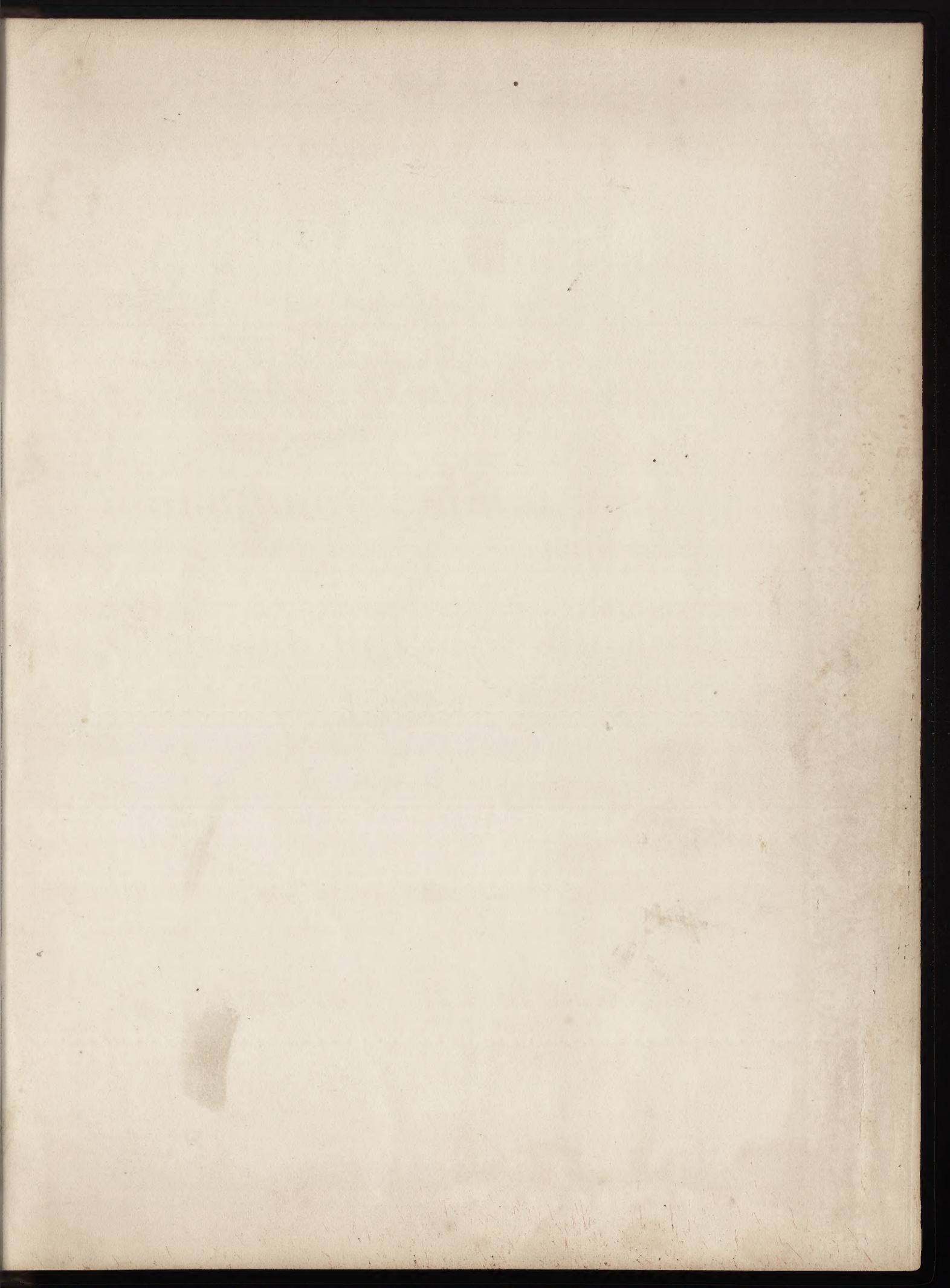
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MANNERS AND CUSTOMS OF THE GREEKS
FROM THE GERMAN OF THEODOR PANOFKA.



See Page 7.

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MANNERS AND CUSTOMS

OF

THE GREEKS.

TRANSLATED FROM

THE GERMAN OF THEODOR PANOFKA.

WITH ILLUSTRATIONS BY GEORGE SCHARF.

TAKEN CHIEFLY FROM GREEK FICTILE VASES.

LONDON :

T. C. NEWBY, MORTIMER STREET.

1849.

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P R E F A C E.

THE little work here presented to the reader in an English form, was originally communicated to the Wissenschaftlicher Verein of Berlin, in two successive memoirs, in the years 1842 and 1844, and subsequently, published under the title, *Griechinnen und Griechen nach Antiken, Berlin, 1844*. Its author, M. Panofka, to whom Greek Archæology is indebted for much valuable research, as well as for many ingenious speculations, has especially devoted himself to the study of Greek Fictile Vases, and has, in several treatises, shown how this class of works of art may be applied in illustration of ancient life and manners.

The publication which has been here chosen for translation is rather popular than learned,—distinguished not so much for novelty of research, as for the manner in which materials collected by the cumulative industry of former scholars have been brought together from remote sources, and so combined with the evidence of works of art, as to present them in a new and unexpected point of view. Such a mode of treatment is eminently graphic. Many facts and details which fail to strike the mind, as they occur to us in a disconnected form, and at intervals in a course of reading, become interesting when disengaged from the mass of erudition in which they have been involved, and brought in juxtaposition with pictorial representation; the appeal to the eye enlivens and confirms the mental perception; and even those who want time or opportunity to become acquainted with the Greeks through the medium of their literature, and who have few sympathies with classical thought and feeling, can still study the image of society preserved to us in Greek art, and can thus become cognizant of that marvellous grace and beauty which pervaded ancient Greek life, and was associated with its humblest and most familiar incidents.

It is by this more graphic and popular character, by this readier appeal to more generally diffused sympathies, that the *Griechinnen und Griechen* of M. Panofka, is distinguished from more elaborate publications, such as the *Charikles* of Professor Becker, recently translated by Mr. Metcalfe,—a work remarkable for profound and well digested research, but which cannot be considered to exhaust the subject of Greek manners, because it deals, for the most part, with such evidence as can be deduced from literature only. The combination of the facts thus obtained with the collateral illustration afforded by works of art is a further labour, which is peculiarly the province of the archæologist; yet, though the British Museum possesses in its Greek antiquities, and particularly in its Fictile Vases, ample materials for carrying out such researches, these collections have as yet been but little studied in connection with classical education in this country.

It is the object, therefore, of the present publication to give a specimen of the method and results of continental archæology, which will not, it is hoped, be thought a needless contribution to our national literature, if it in any degree contribute to extend the range of English scholarship.

In the translation, considerable changes have been made in the arrangement of the subject. The two parts, of which the German text was composed, having been written and published at different periods, had somewhat too much retained the character of separate treatises. The translator has therefore, endeavoured to give greater unity of treatment, by transferring the opening paragraphs of the second part to the general introduction, and by remodelling some of the sentences so far as was necessary for this work of incorporation.

The translation is not a literal one. It will, perhaps, be thought by some a scarcely warrantable liberty to have substituted for the original title one which seemed more familiar and attractive to English ears, and to have both inserted and omitted here and there in the text, words, clauses, and even sentences. But such changes have been made with the conviction that less would not have been sufficient, and it must be remembered that the faithful reproduction of an author's thoughts is accomplished, not always by the literal rendering of his words, but by the choice of that form of expression most intelligible to those for whom the translation is made, whether it be fuller or more condensed than its equivalent in the original text.

The references in the notes have been carefully compared with the original authorities, and

a few remarks have been added by the translator, such insertions being always indicated by brackets.

The plates have been carefully executed on stone by Mr. George Scharf, on a much larger scale than those in the German work, and have been, with a few exceptions, recopied from the original sources. The following illustrations are new : The frontispiece, fig. 1, 2, Pl. xix, fig. 1, Pl. xx, and the woodcuts, pp. 20, 26, and 38. These are substituted for figures 4, 5, 7, 20, 21, 22, Pl. i, and fig. 3, 5, Pl. ii, of the original work, Part ii, which have been omitted. The Vase from which the illustration, Pl. i, is taken is not in the collection of the British Museum, as is stated, p. 5, note 8, but in that of the Louvre at Paris.

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MANNERS AND CUSTOMS OF THE GREEKS.

THE land of classical antiquity, its streams, its mountains, and its valleys, the ruins and even the sites of its cities and temples, have in our eyes no common aspect ; it is with peculiar and acknowledged interest that we regard them.

If from their outward beauty and from the associations with which they are blended in our memories the features of natural scenery are thus attractive, would not a picture of ancient society, viewed not only in its general outline and historical relations, but also in its more minute and special details, have at least an equal claim on our attention, and equal power to move our sympathies ?

It is with this feeling and in this hope, that the author has been induced to apply to the illustration of ancient life and manners the designs of the Greek Fictile Vases, of which the varied and instructive series preserved in the museums of Europe compensates, in some degree, for the loss of the more perishable works of the great painters of antiquity.

These vases, found beyond the limits of Greece Proper, in Magna Græcia, Sicily, and Etruria, but known to be the work of the Greek race not less by the characters with which they are inscribed than by their design and fashion, are among the earliest monuments of Hellenic civilization ; ranging in date from the fifth or sixth, to the second century before our era. They were employed for a variety of domestic purposes in the Greek household ; for their preservation in such numbers at the present day we are indebted to a custom suggested by the simple piety of the ancients. In their rite of burial it was usual, as we learn from various authorities, to place in the grave those objects to which the deceased had attached the greatest value while living.

Nearly all the more fragile and elaborate works of ancient art that we possess, such, for example, as the gold and silver ornaments of the Greeks, have been thus preserved ; and the fictile vases in the various museums of Europe have, without a single exception, been discovered in places of interment, standing or lying near skeletons, or, in some instances, containing the ashes of bodies burnt upon the funeral pile.

In the shapes of these vases, and in the designs with which they are ornamented, we may study the course of Greek art from its commencement to its decline ; and, while we recognize beauty of form and faithful imitation of nature¹ as their general characteristics, they present at the same time certain varieties of style which enable us to class them in successive periods.

The vases with black *silhouette*-like figures on a red or yellow ground are among the earliest specimens of the art of painting on clay, and are interesting chiefly as examples of drawing in the Archaic period. These ruder works are succeeded by the vases with red figures on a black ground, which belong for the most part to the best age of art. In this style there is often much grandeur in the general composition as well as in the conception of the single figures, while an exquisite feeling for the beautiful pervades the whole design, and reveals itself in every detail.

In the vases of a later date the mannerism of the drawing, and the profusion of meretricious ornament, betray the decline so general both in sculpture and in painting after the time of Alexander the Great.

The comparison of these successive styles contributes much to our general knowledge of the history of ancient art, while at the same time we become acquainted with some of its technical processes ; but this is not the only result to be obtained from the study of fictile vases ; we may regard them in another and not less interesting point of view.

In the designs with which they are decorated many new and curious details of Greek manners have been transmitted to us, not so much by the direct portraiture

¹ Nothing is more remarkable in the fictile art of the Greeks, than the truth to nature shewn in the treatment of the animals' heads with which some of the drinking cups called *rhytons* terminate, while again, the lustre of the black varnish of the Nolan fabric is so brilliant after the lapse of 2000 years, that the unpractised judgment not unnaturally hesitates to admit their remote antiquity.

of real life, as by the representations of scenes from the legend of some mythic personage, whom the faith of antiquity had invested with the motives of action, the habits, and some of the external conditions of humanity.

This intimate association of the mythical and the human was peculiarly the characteristic of the Hellenic mind, which ever regarded the claims of religion as paramount,—in all cases to be preferred to those of individual man.

Art was thus almost exclusively devoted to the illustration of religious tradition, and was slow to lend its aid to the demands of egotism. Even at Pompeii, where we might expect to recognize the influence of feelings more analogous to those of our own times, scenes from the divine or heroic mythology form almost the only subjects selected for the frescoes and general decorations of the dwelling houses. The pedestals of the beautiful candelabra, the handles of the bronze vases, every article of furniture and household use are ornamented with such designs, while historical pictures and portraits are but of rare occurrence even in this comparatively late period of ancient art.

In consequence of this marked preference for ideal representation in antiquity—a sentiment strongly contrasted with the self-admiring and conscious vanity of modern times—we are deprived of much positive and direct evidence for the elucidation of our subject. We are thus compelled to seek the materials for a sketch of Greek society sometimes in the sphere of gods and heroes rather than in the world of human existence, and, as it were, by the dim light of mythic tradition to trace the lineaments of that reality which it is our object to embody in a distinct form.

The first part of this work contains some account of the occupations and social position of Greek women; the designs annexed are with one exception taken from vases. The scenes selected for illustration are arranged in an order determined by the chief epochs of life from its commencement to its close.

A fleece of wool or an olive wreath suspended above the entrance door was the public announcement that a child was born within the dwelling.¹ The wool was emblematic of the household duties of a girl; the wreath implied the life of strife and victory awaiting a boy.

Two different feasts served to celebrate the event of a birth.

¹ Hesych. v. "ἑθος ἡν.

On the seventh day¹ was held the first feast, *Amphidromia*,² so called from the ceremony of running swiftly round a blazing altar by torch light, with the infant exposed in a shallow wicker cradle ; the child being thus submitted at the commencement of life to a symbolical purification by fire.

The second feast called *Dekate*,³ or "the tenth day," was dedicated to the ceremony of name-giving. In the choice of proper names the ancients were guided by a feeling analogous to that implied in the Roman Catholic custom of selecting a saint's name in baptism. The Greeks were in the habit of adopting either the names belonging to the gods or such as expressed some divine attribute, with the idea that the god whose name was bestowed on a new born child would be its guardian throughout life ;⁴ and thus, if the day of its birth happened to be sacred to one of the principal gods, the name of that deity was the one chosen. Hence the Alexandrian philosopher Arestos was so called from the circumstance of having been born on the day sacred to Ares, the god of war.⁵

How much importance the Greeks attached to the choice of a name may be inferred from the story of a dispute between Helen and Paris as to the naming of their daughter ; Paris wishing to call her Alexandra after himself,⁶ while Helen preferred her own name.⁷ The decision was left to the chance of the die, by which the right of choice fell to the mother.

In some cases to a near relation or friend acting as witness to the ceremony was confided the selection of a name.⁸

This second feast was celebrated by sacrifices to the deities, particularly to the

¹ According to Hesychius, v. *δρομαμφίον ἡμαρ*, but Suidas v. *Ἀμφιδρόμια*, states that it was on the 5th day.

² Suidas, loc. cit. Plato, *Theætet.* c. xlvii. p. 160. e. Hesych. s. v. Harpocration, s. v. Etym. Mag. s. v. Welcker, *Æschyl. Trilogie*, p. 329. Winckelmann, *Monum. Inedit.* 53, Millin, *Gal. Mythol.* lxvii, 232.

³ Hesych. v. *δεκάτη*. On the seventh day, according to Aristotle, *Hist. Anim.* viii. 11, Etym. Mag. v. *ἑβδομηνομεύων*. Among the Romans, boys were named on the ninth day after birth, girls two days earlier, on account of their more rapid development. The boys received three, the girls two names. Plut. *Quæst. Rom.* cii.

⁴ Panofka, *Antike Weihgeschenke*, Abh. d. Akad. d. Wiss., 1839, p. 131, sqq.

⁵ Etym. M. v. *Ἀρεστός*. v. *Ἀραῖος*.

⁶ [Paris was likewise called Alexander.]

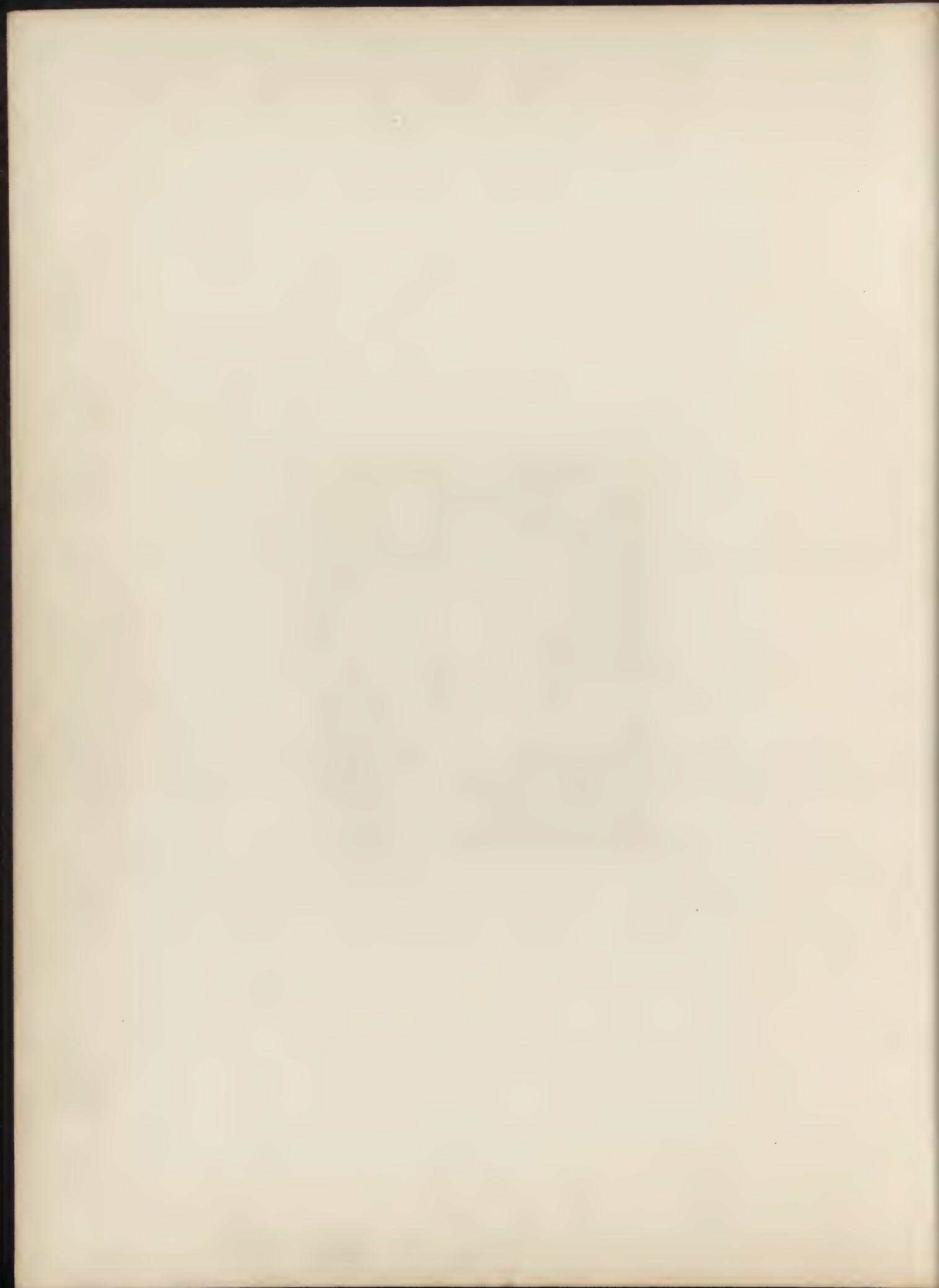
⁷ Ptolem. *Hephaest.* 4. cf. Aristoph. *Nub. ed. Invern.* Lips. 1794, 60, sqq.

⁸ Polyæn. *Strateg.* vi, i, 6.









goddess of birth, Ilythia; next followed an evening banquet given to the friends and members of the family,¹ who, on this occasion, were expected to bring presents of more importance than the cakes and fishes² which had been previously offered at the *Amphidromia*. Toys of metal and clay therefore for the child³ and painted vases for the mother were the usual gifts presented at the feast of *Dekate*, as appears from the scenes on many vases.

During the earliest years of infancy the care of the children was the duty of the mothers and their assistant hand-maidens.⁴ Between the ages of five and ten years girls were consecrated to the service of Artemis (Diana) at her annual feast, and on that occasion were invested with a saffron coloured robe.⁵ We may regard the life of the young Greek maiden as commencing from this epoch. Her household duties were very various; one of the daily occupations, in every rank of life, was to fetch water from the spring.⁶ This was carried in pitchers shaped like those held by Eos or Aurora in the annexed engraving.⁷ Pl. I.

Custom also obliged the damsels of antiquity to share with their female domestics the labours of washing. Our next plate, Pl. II., 1, represents Nausikaa and her companions thus employed when they were startled by the approach of Ulysses.⁸

The priestesses of Athene, who were chosen exclusively from the higher classes, were bound on a certain day in the year to celebrate the feast of *Plynteria*⁹ by wash-

¹ Demosth. adv. Bæot. de Nom. p. 1001. De Dote Mat. p. 1006. Aristoph. Av. 444, sqq.

² Suid. v. Ἀμφιδρόμια, Polypi and cuttle fish. Ephipp. cited by Athen. ix. p. 370. Schol. Plat. Theætet. c. 47, p. 160.

³ Becker, Gallus, i. p. 26.

⁴ Plat. Legg. vii. p. 794.

⁵ Brönstedt, Voyage dans la Grèce, ii. p. 255, suggests that the colour of this robe was chosen as a symbol that the wearers were devoted to Artemis, as young creatures *feræ naturæ*. They were called ἄρκτοι, "she bears." Hesych. v. Ἀρκτεία. Schol. Aristoph. Lysistr. 645. Harpocrat. v. ἀρκτεῦσαι, and δεκατεύειν, Suid. v. ἄρκτος.

⁶ Sometimes this was a religious rite. At Athens at the feast of *Hydrophoria*, instituted in memory of those who had perished in the deluge of Deucalion, maidens carried on their heads pitchers of water as expiatory offerings for the dead. Suid. v. Ὑδροφορία. Meurs. Græc. Fer. Panofka, Terracotten, p. 48—9. Pl. xii. See the account of the Λυκιάδες, Hesych. s. v. v. Λυκαῖδες. v. Λυκείον. The punishment of the Danaides in the nether world is well known.

⁷ From a *Lekythos* in the British Museum, Millingen, Ancient Uned. Mon. Pl: vi.

⁸ From a vase in the Munich Collection, Gerhard, Auserles. Vasenbilder, Pl. ccxviii. Hom. Odys. vi. 57, sqq.

⁹ Hesych. v. Πλυντήρια, in honour of Aglauros, the daughter of Cecrops. Meurs. Græc. Fer. p. 228. Lect. Attic. Opera, ii. p. 1063.

ing the whole of the rich attire of the goddess whom they served. This day,¹ on which the image of Athene was withdrawn from the gaze and offerings of the multitude, wore an aspect of mourning, and was set apart for works of expiation.

The occupation of spinning was viewed by the ancients² as eminently characteristic of household virtue. Our next engraving,³ Pl. II., 2, illustrates this art, the practice of which was not disdained by the chief goddesses themselves, as it is scarcely necessary to remind those familiar with Greek mythology. That great deity worshipped in different lands under the various names of Athene⁴ in Attika, Hera in Argos,⁵ and elsewhere Aphrodite Urania,⁶ is always represented, like the goddess of birth,⁷ with a spindle, to signify that, as one of the arbiters of fate, she holds the thread of human life in her hand. In the kindred art of weaving⁸ Athene was the supreme instructress. Every four years at her solemn Panathenaic feast, she received from the young maidens of Attika the gift of a skilfully woven veil.⁹ In the eyes of the ancients the texture of this veil was a symbol of the universe;¹⁰ hence every goddess invested with creative attributes¹¹ (as for instance, the Olympian Juno),¹² received a similar offering at each recurring festival.

The art of embroidery¹³ was introduced by the Greeks from Lydia. In many of the paintings on vases we see in the richly worked garments of the flute players,¹⁴

¹ The 25th of the month Thargelion, Xenop. Hellen. i. 4, 12. See Schneider's note. Plut. Alcib. xxxiv.

² [Compare the Roman epitaph, *Casta vixit, Lanam fecit, Domum servavit.*]

³ Stackelberg, *Gräber der Hellenen*, Taf. xxxiv.

⁴ The Athene Polias, or protectress of the city, Gerhard, *Prodromus der Ant. Bildw.* p. 129. So also the tutelary deity of Erythræ.

⁵ Hesych. v. *Εἰληθυσίας*.

⁶ Paus. i. 19, 2.

⁷ Paus. viii. 21, 2.

⁸ Plut. Lacænar. Apopthegm. Ed. Reiske, vii. p. 896—7.

⁹ Meier, *Panatheneen*, Allgem. Encyklop. d. Wiss. und Kunst. p. 288. Hesych. v. *Ἐργαστῖναι αἱ τὸν πέπλον ὑφαίνουσαι*. Harpocrat. v. *ἀρρήφορεῖν*. δ' μὲν ἐχειροτονοῦντο δι' εὐγένειαν ἀρρήφοροι, β' δὲ ἐκρίνοντο, αἱ τῆς ὑφῆς τοῦ πέπλου ἤρχον καὶ τῶν ἄλλων τῶν περὶ αὐτὸν. Eurip. Hecub. v. 470. Iphig. Taur. 222. Boeckh, *Græc. Trag. Princ.* p. 192, sqq. The ceremony of the presentation of this veil forms one of the scenes on the frieze of the Parthenon. See *Ancient Marbles in Brit. Mus.* viii. Pl. 3, p. 41.

¹⁰ Gerhard, *Prodromus Ant. Bilder*, p. 123.

¹¹ Arist. Av. 827, Euelpid, *τίς δαὶ θεὸς Πολιοῦχος ἔσται; τῷ ξανδυνμέν τὸν πέπλον*. Peisthet. *τί δ' οὐκ Ἀθηναίαν ἰῶμεν Πολιάδα*.

¹² Paus. v. 16, 2.

¹³ R. Rochette, *Peint. Antiq.* p. 409, 2. Plut. Timol. viii.

¹⁴ D'Hancarville, *Antiq. Etr. Gr.* i. pl. 124.







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2





an Asiatic race, examples of this art, and the borders of the robes worn by the Greek women are frequently ornamented with embroidered groups of human figures and animals.¹

Our next scene, Pl. III., 1, shews a Greek woman reclining in a chair, busily occupied with an embroidery frame; above her hangs a scarf, which she has already finished; her companion opposite holds pieces of embroidery probably designed for the border of a robe.²

Amidst these more exclusively domestic employments physical education was not lost sight of, though less attention was paid to it at Athens than at Sparta.

The part taken by maidens in the processions and dances with which the chief religious festivals were celebrated required some previous training. Our next subject, Pl. III., 2, represents a dancing lesson: the instructress being distinguished by the staff with which she beats time. Opposite to her stands a young dancer with a castanet in each hand.³ Her shortened robes are perhaps significative of her preparation for a feast sacred to Artemis or Bacchus.

Among the pastimes which diversified these graver occupations were the game of Astragali, represented in the beautiful design selected as the frontispiece of this work,⁴ and the game of ball, said to have been the invention of the Homeric Nausikaa,⁵ and a favourite amusement even in the circle of the gods. Venus, Cupid,⁶ and the Graces, are often represented engaged in this sport.

Our illustration, Pl. IV., 1. shews a young girl thus occupied.⁷

¹ Gerhard, *Mysterien-bilder*, Tafel I. A drinking cup in the Berlin collection of vases, No. 1802, on which a Bacchic scene is represented, affords a remarkable specimen of embroidery on the robe of a statue of Bacchus. Compare *Monum. Inédits. de l'Institut Archéol.* iii. pl. 31.

² Panofka, *Cab. Pourtalés*, pl. xxxiv. Compare the similar representation on a vase engraved, *Stackelberg, Gräber der Hellenen. Taf. xxxiii.*

³ Gerhard, *Antike Bildw.* Taf. lxvi.

⁴ [The family of Niobe, a monochrome painting by Alexander an Athenian artist, found at Herculaneum, *Antich. d'Ercol.* i. pl. 1. Becker, *Charikles*, i. p. 487. The *astragalizusa* or nymph playing with the astragali was a favourite subject in ancient sculpture. See K. O. Müller, *Arch. d. Alten Kunst*, § 430, 1, for the repetitions of this figure.]

⁵ *Hom. Odys.* vi. 115. The game of ball was most frequently combined with dancing. *Athen.* i. p. 14, d.

⁶ Philostrat. *Jun. Imag.* 8. Millingen, *Ancient Unedit. Monum.* pl. xii.

⁷ From a vase, Millin, *Peint. des Vases Ant.* ii. pl. lxxiii.

The scene delineated in our next engraving, Pl. IV., 2, is far more attractive and full of meaning. A female figure is seated in a swing, which Love impels forward, while Venus stands on the other side looking at herself in a silver mirror;¹ the little dog bounding from below appears to sympathize with the movements of his mistress.²

If in this design the swinger were the only figure, we might suppose nothing more to be represented than one of the usual summer amusements of Greek maidens. But the presence of Venus and Love elevates the subject above the sphere of ordinary life into the regions of mythology; it would however have been difficult to discover the name of the principal personage, but for a clue afforded by a description in Pausanias of one of the celebrated pictures of antiquity. In the great fresco of Polygnotus at Delphi representing scenes from the infernal regions, Phædra, the ill-fated step-mother of Hippolytus, was pictured seated in a swing; the mode of her death being thus figuratively indicated by the artist.³ It is this very Phædra who is the subject of the design before us, and it is not without meaning that Cupid is the mover of the swing; this betokens that her calamitous end was the consequence of her guilty love.

This poetic treatment of so tragical a subject was not the invention either of the artist who designed this vase, or of the earlier and more celebrated Polygnotus. Its origin must be sought for rather in that mode of softened expression, *Euphemismus*, which formed an elementary principle of the Greek religion, and hence exercised a powerful influence over art and language, especially that of poetry.

In accordance with this feeling the Greeks gave Death the friendly name of "Host of the Universe,"⁴ or "Gatherer of Nations;"⁵ the image of death was presented to the eye in the pleasant likeness of sleep;⁶ and the Furies were called *Eumenides*, or "gracious ones,"⁷ a propitiatory name.

¹ The Aphrodite Kataskopia, whom Pausanias, ii. 32, 3, describes as standing beside Phædra. Compare Panofka, Terracotten. d. Königl. Mus. Taf. xxi. p. 82.

² Gerhard, Antike Bildw. Taf. liv.

³ Paus. X, 29, 2.

⁴ Polydegmon, Polydektes, Hom. H. in Cer. 9. Æsch. ed. Dindorf. Prom. 153. Suppl. 157.

⁵ Agesi-laos, Æschyl. cited by Athen. iii. p. 996. Callim. H. in Lav. Pall. v. 130. Nicand. cited by Athen. xv. p. 684. d. Lactant. i. 11, 31.

⁶ Pausan. v. 18, 1.

⁷ Soph. Elect. 11.







1



2



The interpretation which we have proposed for our last picture is confirmed by the accounts left us of a feast peculiar to Athens, called *Aiora*.¹ This festival was held in order to commemorate the suicide of Erigone on the death of her father King Ikarius; his servants, infuriated by intoxication and the maddening influence of the dog star, had murdered him, and his daughter in despair hung herself on the tree under which he had been buried.² After this catastrophe many women of Athens seized with sudden phrenzy destroyed themselves by like means, the oracle declaring that they were visited with this punishment from the gods, because the *manes* of Erigone was still unappeased. On each anniversary of her death a feast was therefore held, at which, in expiation of the ill-fated suicide, the Athenian women swung themselves.³ During this mournful rite, lays were chaunted, such as Erigone might have sung while seeking her father.⁴

The seclusion in which the Greek women passed their lives naturally led them to employ their abundant leisure in a variety of domestic employments. Besides those to which we have already alluded, music, singing to the accompaniment of stringed instruments, and occasionally reading and writing, were their occupations.

On a vase in the Durand collection⁵ is represented a lady seated in a chair, wholly engrossed with her book or rather manuscript roll; a tire-maiden standing before her reminds her mistress that the hour for the toilet is arrived.

As to writing it was an acquirement, chiefly employed in the ordering of household accounts, though now and then for correspondence. An ancient Greek letter consisted of tablets generally of an oblong form, coated over with wax, on which the characters were inscribed with a pointed reed. In a painting at Pompeii,⁶ a

¹ Etym. Mag. v. *Αἰώρα*, ed. Sylb. p. 42, 3. Hesych. s. v. also v. *Εἰδευτρος*.

² Hygin. fab. cxxx. ccxliii. Poet. Astron. L. ii, Arctophylax.

³ In the Berlin collection is a vase, of which the graceful design relates to this ceremony. It represents an Athenian woman seated on a cushion in a swing, which is impelled forward by one standing behind. Millingen, Anc. Unedit. Monum. pl. xxx. Gerhard, Ant. Bildw. Taf. lv. 1, 2. Berlins Ant. Bildw. p. 249. Panofka, Mus. Bartold, p. 120—124.

⁴ Athen. xiv, 61, e. Pollux, iv, vii, s. 55.

⁵ Described by De Witte, Cat. Durand, p. 26, No. 66, as Demeter Thesmophoros with Persephone. Compare Millingen, Anc. Unedit. Mon. pl. xxxvii.

⁶ Pitt. d'Ercol. i, 10. Millin, Gall. Myth. clxxii, 632.

letter of this kind, but of a diminutive size, may be seen in the hand of Cupid, who is crossing the waves of the sea on a dolphin's back, to convey a message from the Cyclop Polyphemus to Galatea.

The art of music next claims our attention. The pictures on vases often represent young maidens grouped like the muses, some seated, some standing, accompanying their song with a lyre.¹ We have here selected a less common and more special illustration of our subject,² Pl. V. It is the portrait of the celebrated Sappho of Lesbos, from whose minstrelsy a peculiar school of lyric poetesses was formed. She holds the instrument resembling the cithern,³ which was appropriated to the accompaniment of love elegies. Alcæus the bard of liberty, her friend and countryman, is here engaged with her in a musical and poetical contest, probably on the occasion of a feast of Dionysos (Bacchus.)

The contest represented in our next illustration,⁴ Pl. VI. 1, is of a graver kind, its issue is even tragical.

In this design the long flowing hair, as well as the short nether garment of the female figure, shew us, that she is not of the same race or country as the actors in our earlier scenes. We behold a Thracian bacchante still under the intoxicating influence of Dionysiac revelry. The figure she menaces with the sword is Orpheus the minstrel and teacher of mysteries. He had attempted by the persuasive harmony of Apollo's lyre to restrain the unbridled licence of the Thracians, and

¹ We need only here remind our readers of the vase from Locri, in the Naples collection, Neapels Ant. Bildw. p. 352, with the much disputed inscription ΚΑΛΕΔΟΚΕΣ.

² Milling. Anc. Uned. Mon. pl. xxxiii. The vase from which this illustration is taken, is remarkable for the severe archaic style of the design, which can only be compared with that of Pl. VIII. 2. in our illustrations. It was found at Girgenti, the ancient Agrigentum, and is at present one of the finest specimens in the Munich collection. From the height and wide mouth of this vase, we might suppose it to be a krater, or vessel for mixing wine with water, but a large aperture near the bottom would rather indicate that it has been used as a flower pot. See Rathgeber, Bullet. dell' Instit. Archeol. 1838, No. III. p. 17, sqq.

³ [The cithern or zitter to which Panofka compares the instrument held in the hand of Sappho is a national guitar among the Germans, resembling in form a mandoline; like that in our engraving, it is played with the aid of a small piece of wood or *plectrum*.]

⁴ Monum. Inédits de l'Inst. Arch. vol. i, pl. v, 2. Ann. de l'Instit. tom. i, p. 265, sqq.













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to introduce a gentler lore and more humane sacrifices. For this Orpheus is about to suffer. Flight is impossible, and the attempt of the doomed victim to defend himself with his lyre can evidently be of no long avail against the death-stroke of the frantic assailant.

In this design one further point may be noted, which throws an unexpected light on the action represented, both as to its moral signification and the punishment which followed it.

On the arms of the female figure we see a number of sharp angular impressions, exactly similar in shape to the clasps or broaches worn by the Greek women upon the shoulder, which, looping up the robe, formed a sleeve. Now, according to a widely diffused tradition, the women of Thrace did not murder Orpheus, but merely blinded him with broaches of this kind. In atonement for this crime they were condemned by their husbands to bear on their shoulder a brand resembling in form the instrument of their revenge.

Woman's ready wit, however, soon discovered a mode of effacing this stigma. Below the brand they painted another row of marks exactly similar to that which had been inflicted as a punishment, and thus converted into an ornament what had originally been meant as a mark of reproach.¹

The ladies of Athens once made a like use of their broaches. About the year 530, B.C., as we learn from Herodotus,² the Athenians attempted to land in Ægina, and carry off the statues of two goddesses, but their sacrilegious attempt was frustrated by a violent earthquake and by the arrival of aid secretly sent to the Æginetans from Argos. The route was so complete, that of the whole invading force but a solitary survivor returned to tell the tale. The widows of those who had perished, thinking thus to give the truest token of their mourning love, blinded the messenger of evil tidings with the broaches which fastened their robes. In consequence of this crime, the Athenian women were forbidden the use of such fastenings, and they from that time wore another kind of garment, made with sleeves, for which broaches

¹ Plut. De Sera Num. Vindict. ed. Reiske, vol. viii. p. 206, Athen. xii. p. 524, e.

² v. i. 87, Duris, Annal. xii. ap. Schol., Eurip. Hecub. v. 934, Müller, Aeginet, p. 71.

were not needed. In most of the illustrations of this work this later fashion of attire prevails.

We have just described the origin and practice of tattooing the arms, used as an adornment by the Thracian women, and the transition seems not unnatural to the subject of our next illustration, Pl. VI. 2, a scene of the toilet.

A lady still young is sitting, having a mirror in her left hand, and in her right a painting brush, with which she is about to apply the red or white Cosmetic presented to her by the young slave who stands near.¹ At Pompeii has been found a glass box containing the materials used by the beauties of ancient times to enhance their charms, and now exhibited in the Museum at Naples. The custom of painting the eyebrows as well as the face appears to have been general in Greece, and not reserved as the privilege of maturer years.² The Greek women usually passed their days in houses, of which the sitting as well as the sleeping rooms were peculiarly small and low; a mode of life which could not but lead to the premature loss of the bloom of youth.

In Sparta on the other hand, where girls acquired health and robustness from the arduous course of life to which they were trained,³ women scorned and needed not the devices of art; colours were set apart for dying garments. Red was a favourite hue for the habits of warriors; while it contributed to their martial appearance, it also served in battle to hide from notice the blood which flowed from the wounds.⁴

On the departure of the youthful warrior for battle, or for the service of guarding the frontier, the tokens of female sympathy were not wanting. Many such farewell scenes occur in the paintings of Fictile art.

We have here selected for our illustration,⁵ Pl. VII, 1. a design in which the warrior is arming himself with a cuirass, while his mother is bringing his helmet and shield. The wreath⁶ with which he is crowned seems to shew that it is not for battle,

¹ Tischbein, Vas. d'Hamilton, t. ii, pl. lviii.

² The Pythagorean Phintys, *Περὶ γυναικὸς σωφροσύνης* cited by Stobæus, Tit. lxxiv. 61, ed. Gaisford, iii. p. 87. Aristoph. *Lysistr.* v. 149. Compare v. 48. Bekker, *Charikles*, ii. p. 233.

³ Plut. *Lycurg.* xiv. *Apopthegm.* Lacon. *Lycurg.* xii, xiii, ed. Reiske, vii, p. 848.

⁴ Plut. *Institut.* Lacon. xxiv.

⁵ Millin, *Peint. d. Vas.* t. ii, pl. xxxix.

⁶ Compare the crowned conquerors on the vase in the Louvre, (Panofka, *Vasi di Premio*, Tav. i. *Mil-lingen*, *Anc. Unedit. Monum.* pl. xxi.)



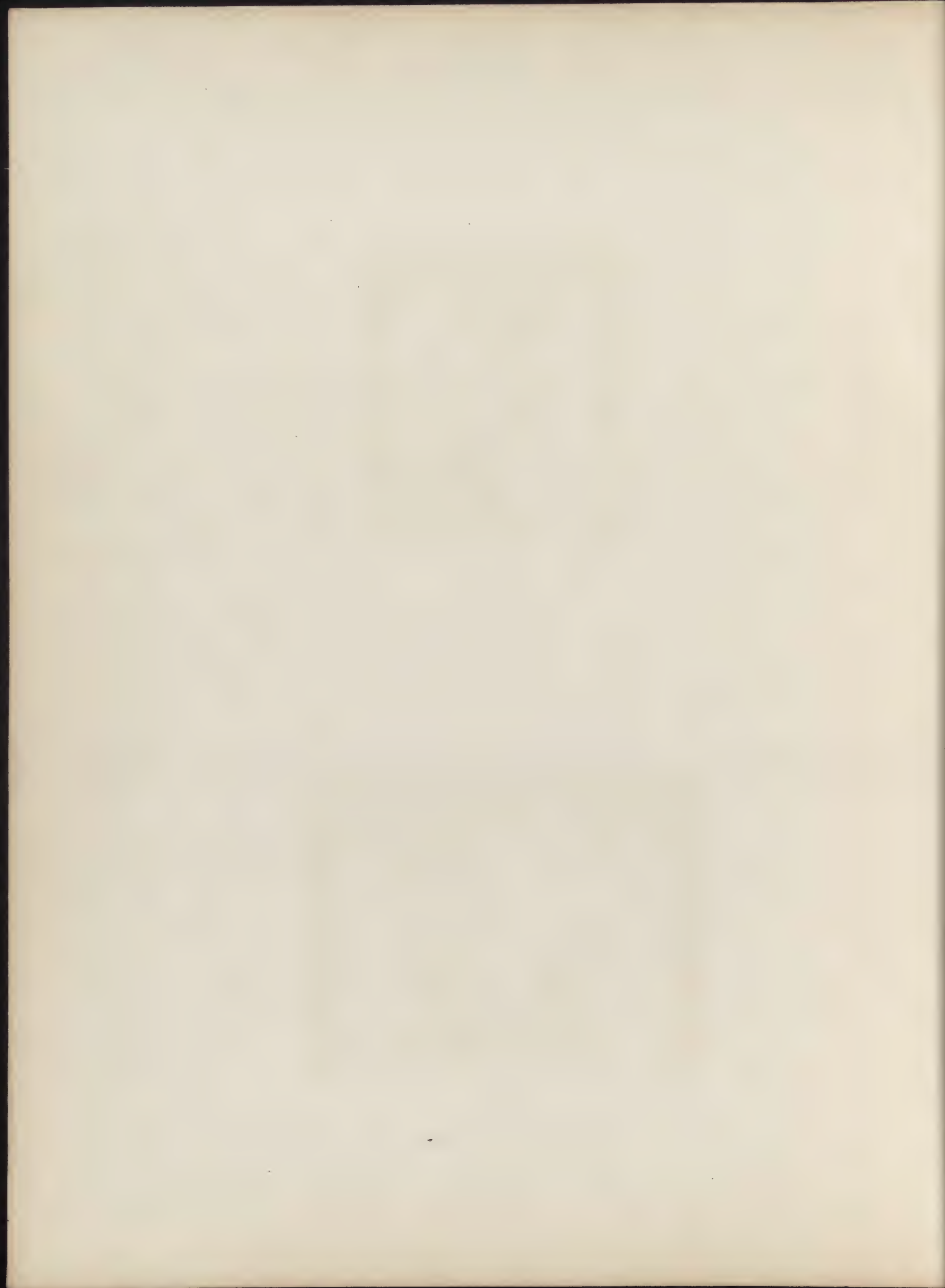


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but only for a solemn game or procession¹ that he is being accoutred. Such was the array of the Panathenaic festival, at which the youths able to bear arms appeared with a shield and lance, but without their swords.¹

Our next picture, Pl.VII. 2, is of a different character, the sorrowing old man is evidently bidding adieu to the youth whose hand he clasps; on the other side stands the mother, having filled from the vase in her left hand a cup of wine, to drink to her son's prosperous return.²

In Athens the young girls seldom entered the marriage state before their fifteenth, the young men not until their twentieth year.³ The secluded life of the Greek women afforded few occasions on which they could join with the men in social intercourse, except at the great festivals in honour of the gods. Hence arose the importance of the class of persons employed to arrange the preliminaries of a marriage. There were women who made the conduct of this business a profession; and it was sometimes entrusted to confidential female slaves.⁴

In the choice of a bride, special regard was paid to connexion and the dower, which consisted not merely of money but also of a wardrobe, ornaments, and slaves.⁵ The chief object sought for was equality of birth and fortune on the side of the bride.⁶ At Træzen every maiden, before the marriage ceremony, was obliged to cut off a lock of her hair, and lay it as a votive offering on the shrine of the temple of Hippolytus.⁷ This was no doubt meant as an expiation for the crime of Phædra. By her false accusations had been provoked that curse of Theseus, so speedily fulfilled in the tragic death of his hapless son.

At Athens, towards the evening of the wedding day, the bride was brought to her future home. She was seated in a carriage drawn by mules or horses, between the

¹ Thucyd. vi, 58. Meier, Panathenäen, Allgem. Encyklop. p. 290.

² Millin, Peint. d. V. Ant. ii. pl. xv. The parting speech of the Spartan mother on giving her son the shield for battle is well known—"Return to me, my son, only with this or upon it."

³ Xenoph. Oecon. vii, 5. Bekker, Charikles, ii. p. 449. Compare Plat. de Legg. vi. p. 772, d. e.

⁴ Προμνήστριαι. Pollux, iii, c. 3, § 31. Plat. Theætet. c. 18. p. 149.

⁵ Isæus, De Ciron. Her. ed. Reiske, p. 199, (69.) Bunsen, De Jur. Hered. Athen. p. 43. Eurip. Iphig. Aul. 46—48. Plaut. Asin. i. 1, 72.

⁶ Plut. De Educ. Puer. xix. p. 49. Τὴν κατὰ σκευὴν ἔλα. Plat. de Legg. vi. p. 773, a.

⁷ Eurip. Hippolyt. 1441; Paus. ii. xxxii, 1.

bridegroom and one of his near relations or friends, *Paranympchos* or companion of the bride.¹

A complete representation of such a procession is to be found on a drinking cup in the Berlin collection.² The laurel crowned bridegroom is conducting a closely veiled³ bride to his dwelling house; they are preceded by the bridesman singing marriage hymns to the accompaniment of a lyre. A bridesmaid bearing a lighted torch comes last in the train, and in the doorway stands the mother of the bridegroom with a torch in each hand, impatiently awaiting the happy pair.⁴

In a case where a man entered the wedded state for the second time, custom did not allow him to fetch home his bride in person. He stood on the threshold of his door to await her coming, while the office of conducting her thither was delegated to a friend who acted as proxy on the occasion.⁵

In our illustration, Pl. VIII. 1, the bride, in presence of the deities of marriage, Apollo and Artemis, is led by the bridesmaid and the bridesman to her future husband,⁶ from whose elderly appearance we may suppose that this is his second marriage. Wreaths of olive and laurel decked the house door of the bride and bridegroom on this occasion.⁷

On the entry of the newly married couple within their future dwelling, dainties of various kinds were placed before them as omens of wedded happiness.⁸ Then followed a feast, to which friends and relations were invited,⁹ and which formed almost the only occasion when honourable women took part in the banquets of the men.¹⁰

¹ He was also called *Parochos*. Harpocrat. Ζεῦχος ἡμιονικόν. Pollux, x, c. 7, § 33. Panofka, Cab. Pourtalés, pl. viii. 3.

² Stackelberg, Gräber der Hellenen, Taf. xli; Gerhard, Berlins Antike Bildw. p. 817, No. 1028.

³ Æschyl. Agam. 1180. Cassandr.

καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων
ἔσται δεδορκῶς, νεογάμου νύμφης δίκην.

⁴ Schol. Eurip. Phœniss. 344.

⁵ Hesych. v. νυμφαγωγός. Pollux, iii. c. 3, § 41.

⁶ Millingen. Peint. des Vas. Gr. pl. xliii. Stackelberg, Gräber der Hellenen, Taf. xxxii; Panofka Recherch. sur les Noms des Vases, pl. viii, 1. Bild. Ant. Lebens. Taf. xi. 2.

⁷ Plut. Amator. x.

⁸ Schol. Aristoph. Plut. 768. Hesych. v. καταχύματα.

⁹ Lucian Conviv. seu Lapithæ. 5. ed. Bip. ix, p. 49. Plat. de Legg. vi. p. 775, a. lays down as a rule that only ten friends, five of each sex, and ten relations or connections, could be invited to this feast.

¹⁰ Isæus, De Pyrrhi Hered. p. 22, (39.)







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Even in this instance they sat at a separate table,¹ the veiled bride remaining in the midst of her female companions.

Respect and deference were universally accorded in Greece to both married women and maidens, but the true dignity and destiny of woman, both in social and domestic life, were unknown ;² and, generally speaking, a wife in the eyes of her husband fulfilled the object of her being, in giving him children and providing for the comforts of his home.³

Among these household duties we must not overlook one which forms a characteristic trait in Greek female life. The sole care of the sick, even to the lowest slaves, was undertaken by the mistress of the house.⁴

The marked deference with which the Greek matrons were treated was their compensation for the rivalry they were doomed to suffer in their husbands' affections from a class of women by whose wit and talent, even more than by their personal charms, statesmen and philosophers were captivated ; and without whose presence no Greek banquet would have been deemed complete.

Sacrifices to the gods who presided over marriage, namely, Zeus Teleios, Hera Teleia, Artemis, and the Mœræ,⁵ or Fates, preceded the wedding feast ; and, when this was terminated, the bride was conducted to her chamber, at the door of which young girls sang an appropriate chorus of rejoicing.⁶ A law in the code of Solon⁷ directed that the bride should enter the apartment eating a Cydonian apple or quince, prized for its rare aroma. Our next engraving,⁸ Pl. VIII. 2, represents a bride giving her hand to a warrior and holding an apple in her left hand in compliance with this injunction.

With much the same feeling, Janus, whose double head embraced in its view the past and future,⁹ commanded that, on the first day of the year, dates, figs, and

¹ Lucian de Conviv. 8, ed. Bipont. ix, p. 49. Plat. Leg. vi, p. 775.

² Plut. Apopthegm. reg. Hier. v. Pisistr. iv. & iii. Terent. Heautontim. v, 4, 19.

³ Xenoph. Œconom. iii, 12, and 15. Demosthen. in Neær. p. 138, b.

⁴ Xenoph. Œconom. vii, 3, 7.

⁵ Pollux, iii, c. 3, § 38. Also Achill. Tat. ii, 12, p. 35. ed. Jac. Diod. Sic. v, 73.

⁶ Theocrit. Id. xviii. Schol. in loc.

⁷ Plut. Sol. xx. Qu. Rom. lxxv.

⁸ From a vase in the Royal collection at Munich, Gerhard, Auserl. Vasenb. Pl. clxix.

⁹ Macrob. Saturn. i, vii.

honeycombs, should be the customary presents, as the sweet earnest of a happy new year, and in memory of the pleasant hours gone by.¹

It is curious that this law of Janus should be still observed; still more curious that it should be so at Paris, where the tide of modern fashion has swept away many other old customs. In the modern Etrennes we recognize the ancient Roman word *strenæ*, which had exactly the same import. In Germany also a command of Janus is to this day unconsciously fulfilled in the superstition which forbids the first of January to be an entire holiday, lest the year begin with idleness; some work, it is thought, must be executed on that day.²

On the morrow of the nuptials, called the unveiling day,³ because the bridal veil was then cast aside, gifts of various kinds from her husband and from all who had assisted at the marriage banquet were presented to the young wife. These offerings were brought to her by a procession, at the head of which was a boy clothed in white and holding a lighted torch in his hand; he was followed by a girl carrying on her head a basket filled with presents; and lastly came the donors, both men and women, with their manifold offerings of vases, caskets, anointing vessels, cosmetics, and other accessories of the toilet.⁴ The bridegroom meanwhile received like marks of good will from his relations and friends. On the wedding day it was customary for the father of the bride to drink to the happiness of the betrothed, and after this to present the cup to his future son-in-law.⁵

This custom may, perhaps, throw light on the import of a hitherto unpublished vase—from which our illustration is taken, Pl. IX. 1;⁶ a veiled lady is holding a drinking cup, and appears to be receiving a girdle which a female friend standing opposite presents to her from a basket. It is most probable, that the drinking cup and girdle are both intended for wedding gifts.

Although the strict seclusion of a woman's life was somewhat abated after marriage, still she was withdrawn from the society of men, and even of her husband

¹ Ovid, *Fast.* i, 185. Martial, xiii, 27.

² Ovid, *Fast.* i, 165.

³ Poll. iii, c. 3, § 39, *ἑπαύλια*. 5, § 36, *δπηρία καὶ ἀνακαλυπτήρια*.

⁴ Paus. ap. Eustath. ad *Iliad.* xxiv. 29. ed. Lips. 1829, p. 1337, l. 43. Hesych. v. *ἑπαύλια*. Harpocrat. v. *ἀνακαλυπτήρια*.

⁵ Pind. *Olymp.* vii, 1, sqq. Boeckh. *Explic.* p. 168.

⁶ From a vase in the Museum of the Duc de Blacas.





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she saw but little. Devoted all day to the mingled duties and pleasures of public life, men seldom remained within their dwelling,¹ and in the absence of the master no stranger ventured to enter the house.²

Her slaves were the chief companions of the Greek wife, and it was only at certain feasts, the *Dionysia*,³ and the *Thesmophoria*,⁴ that she enjoyed anything like social intercourse with others of her own sex. On such occasions it was part of the prescribed ceremony to indulge in biting jests and sarcasms, in which the men were not spared.

The monotony of a Greek woman's existence is forcibly brought before us by two symbols in use among the ancients. The Aphrodite (Venus) of Elis is figured with a tortoise at her feet, to signify that retirement and tranquillity are the best attributes of woman;⁵ it was also usual to burn the pole of the carriage which had brought a bride from her paternal mansion, in token that for her there was no return.⁶

Our two next subjects suggest sadder and more solemn thoughts; the first⁷ Pl. IX, 2, shews us a death chamber, in which lies an Athenian maiden, cut off apparently in early youth, and shrouded in her winding sheet.⁸ Upon the walls are suspended mourning fillets.⁹

Before the funeral the relations and friends took a last look at the remains of those they had loved. At the burial the mourners clad in black robes¹⁰ followed, some holding torches, some playing dirges on flutes and horns.¹¹ As the glad events of birth and marriage were proclaimed, even to the heedless passer by, by signs outside the dwelling, so a large water-vessel, placed at the door of the house of mourning, served for the purification of those who left it, and announced that the all-absorbing earth was about to receive a new guest.¹²

¹ Xenoph. Œcon. iii, 12.

² Demosth. in Euerg. p. 1157. Lysias adv. Simon. p. 139, (97.)

³ Paus. iii, xx, 4.

⁴ The first in honour of Bacchus, the second of Ceres. cf. Aristoph. Thesmoph.

⁵ Plut. Præc. Conjug. xxxii.; also Æschyl. Sept. C. Theb. 212, where Eteokles says to the chorus of maidens, σὸν δ' αὖ τὸ σιγῆν καὶ μένειν εἶσω δόμων.

⁶ Plut. Qu. Rom. xxix.

⁷ Stackelberg, Gräber der Hellenen, Taf. xxxviii.

⁸ Plut. Qu. Rom. xxvi. Plat. Leg. xii, p. 947, b.

⁹ Aristoph. Eccl. 1032.

¹⁰ Eurip. Iphig. Aul. 1417; Helen. 1088. Plut. Pericl. xxxviii. In Argos and Rome *white* garments were worn as mourning. Plut. Qu. Rom. xxiv. Reg. Apopthegm. Pericl. iv. Paus. iv, xiii, 1.

¹¹ Plat. de Legg. vii, p. 800, e.

¹² Poll. viii, c. 7, § 65. Hesych. v. Ἀρδανία.

In the second ¹ illustration Pl. X, 1, we see two spirits, who have passed from terrestrial life, and whom Charon is conducting over the Styx. The curious little winged beings floating in the air are meant to represent the souls of the deceased. Such are constantly portrayed hovering around sepulchral monuments.²

In the rites of sepulchre more or less pomp was observed, in proportion to the wealth and condition of the deceased. The number of mourners, who, after the interment, brought offerings to the dead, was regulated by the same circumstances; and thus we recognize in our next picture ³ Pl. X, 2, those tokens which indicate the burial place of poverty.

On the unadorned pillar, the inscription ΓΑΥΚΟ ΚΑΛΑ⁴ records the memory of some Greek woman of humble condition. This tomb is approached but by one solitary figure, who is bringing an offering of honey-cakes⁵ on an earthen dish. Her simple tribute of affection forms a striking contrast to the sumptuous honours which it was customary to bestow on the tombs of the rich, in propitiation of their *manes*. A throng of mourners, both men and women, used on such occasions to surround the temple-like⁶ monument, bearing to its steps myrtle-wreaths, vessels of unguent, embroidered fillets, pomegranate-fruits and other objects set apart for the service of the dead.⁷ In scenes like these we perceive the idea of a hero worship, duly renewed according to the custom of antiquity at the anniversaries both of birth⁸ and of death.⁹

¹ Stackelberg, Gräber der Hellenen, Taf. xlviii.

² Panofka, Cab. Pourtalés, pl. xxv.

³ From a vase in the Museum of the Duc de Blacas.

⁴ [It may be doubted whether these words are, as M. Panofka supposes, a sepulchral inscription. It is more probable that, in most cases in which the adjective *καλός*, occurs on vases, combined with a masculine or feminine substantive, the inscription does not relate to the subject of the vase. See Thiersch, Ueber die Hellen. Bemalt. Vas. Abhandl. d. Bayer. Akad. d. Wissens. 1844, iv, 1, p. 68.]

⁵ *Μελιτροῦττα*. Aristoph. Lysist. 601, cf. Schol.

⁶ Millin, Gal. Myth. cxxxvi, bis.

⁷ Gerhard, The Archemoros vase. Abhandl. d. Berl. Akad. 1836, Taf. i.

⁸ Hesych. *Γενέσιαι ἑορτὴ πένθιμος* 'Αθηναίους' οἱ δὲ τὰ νεκύσια καὶ ἐν τῇ ἡμέρᾳ, τῇ Γῇ θύουσι. Timae. Lex. ed. Koch, 1828, p. 41. 'Αποφράδες ἡμέραι, ἐν αἷς τοῖς κατοικομένοις χοὰς ἐπιφέρουσιν. Plat. de Legg. iv, p. 717, e.

⁹ Suid. v. *Γενέσια*; Lobeck ad Phrynich. p. 104, cites the following from a grammarian, *Γενέθλια ἡ δι' ἐνιαυτοῦ ἐπιφοιτῶσα τοῦ τεχθέντος ἑορτὴ, γενέσια ἡ δι' ἐνιαυτοῦ ἐπιφοιτῶσα τοῦ τεχθέντος μνήμη*.







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MANNERS AND CUSTOMS OF THE GREEKS.

PART II.

WE will now present our readers with a sketch of the life and manners of Greek men, in which the scenes will be arranged in an order very similar to that followed in the first part of the work.

The illustrations are taken chiefly from the same sources, Fictile Vases; but in some instances they are borrowed from smaller works of art, such as Coins or Pastes.

Fully to treat so extensive a subject as that on which we are entering would obviously exceed the limits of this work; our aim will therefore be to bring out in prominent relief certain features of ancient life, to follow them in their details, and to apply in illustration the visible evidence of art; to these limits we shall confine ourselves.

The cradle of the Greek infant resembled ours neither in form nor material; it was a little two-handled basket, shaped like a shoe;¹ hung in a swing,² that the child might be rocked to sleep. The lullabies which accompanied this process were not unlike our own.³ In our engraving,⁴ Pl. XI, 1, on the right of the scene, we see a specimen of a Greek cradle, but the little figure it contains is that of no mortal baby, but of the knavish god Mercury in his travelling cap; the figure standing before him is Apollo, come to reclaim his stolen oxen.

¹ For the *Δίκνον*, a wicker cradle of a different form, see Winckelmann, Mon. Ant. Ined. Tav. 53. Combe, Terracottas in the Brit. Museum, pl. xxiv, 44. Millin, Gal. Myth. lxxvii. There was another kind of cradle, called *σκάφη* from its resemblance to a trough.

² Aristot. Polit. vii, 16. [This chapter speaks generally of movement and exercise as essential to the health of infants, but contains no special mention of the rocking cradle. The passage from Plutarch; Fragm. in Hesiod. 45, ed. W. p. 800, cited by Bekker, Charikles, p. 28, is more to the purpose, but is hardly sufficient singly to prove the fact asserted in the text.]

³ Plat. de Legg. vii, p. 790, d. *βανκαλήματα* or *καταβανκαλήσεις*. Athen. xiv, p. 618, a. Theocrit. Idyll. xxiv, 6.

⁴ Mus. Gregor. ii, Tav. lxxxiii, 1.

The first years of infancy were soothed and beguiled by the rattle.¹ As the boy grew older, he amused himself by constructing houses and ships of leather, frogs carved from the shells of pomegranates,² and little cars of wood³ like that in our illustration,⁴ Pl. XI, 2. The boy is drawing it with his left hand, and with the other gives his dog a piece of cake. When he grew too old for these playthings, painted figures of men, or animals made of clay, were bought for him in the market-place.⁵

In the Berlin collection are a number of toys, such as jointed dolls, apes with their young ones in their arms, tortoises, ducks, and hares;⁶ [and in the British Museum is a terracotta model of a war chariot⁷ of which we here give a woodcut.]



We cannot doubt the original purpose of such objects, as they have in many cases been found in the tombs with the skeletons of children.⁸

Till his fifth or sixth year, the boy, like his sisters, was solely in charge of his mother.⁹ When naughtiness or obstinacy¹⁰ could not be repressed by threats or the awful names of Gorgo and Lamia,¹¹ (the Schornstein Feger of the Germans and our Bogie), the rod was appealed to, as a last resource. This expedient, banished

¹ Πλαταγή. Aristot. Polit. viii, 6, the invention of Archytas.

² Aristoph. Nub. 881, sqq. Pausan. v, 20, 1, mentions a little bed made of ivory, preserved in the temple of Jupiter at Olympia, and said to have been the plaything of Hippodamia.

³ Aristoph. Nub. 866, sqq. Pollux, x, c. 40, § 168.

⁴ From an Athenian vase, Stackelberg, Gräber der Hellenen, Taf. xvii, 3. Panofka, Bild. Antik. Lebens. Taf. i, 3.

⁵ Lucian. Lexiphan. c. 22, ed. Bip. v, p. 200. In Greek tombs, particularly at Nola, have been found terracotta animals of various kinds, which have been the playthings of children.

⁶ Gerhard, Berlins Ant. Bildw. p. 186, No. 574, sqq. Levezow, Verzeichn. d. Vasensamml. Taf. xvii, p. 345.

⁷ [Probably brought from Athens with Lord Elgin's collection. Height, 6½ in.]

⁸ Bullet. dell. Instit. Archeol. 1829, p. 20.

⁹ Plato, de Legg. vii, p. 794, a, c.

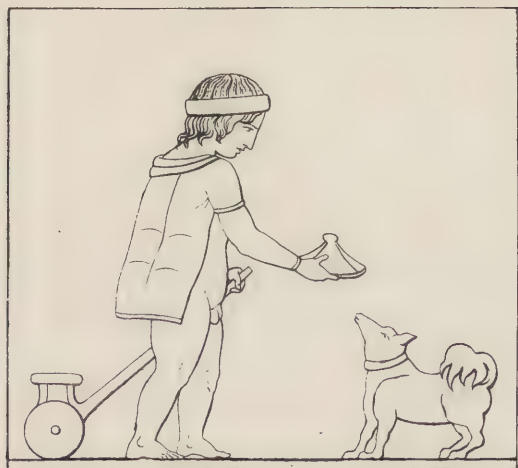
¹⁰ Plato, Protag. c. 42, p. 325, d.

¹¹ Strabo, i, p. 19. Philostrat. Vit. Apollon. Tyan. iv, 25, Opera, ed. Olear. p. 165.





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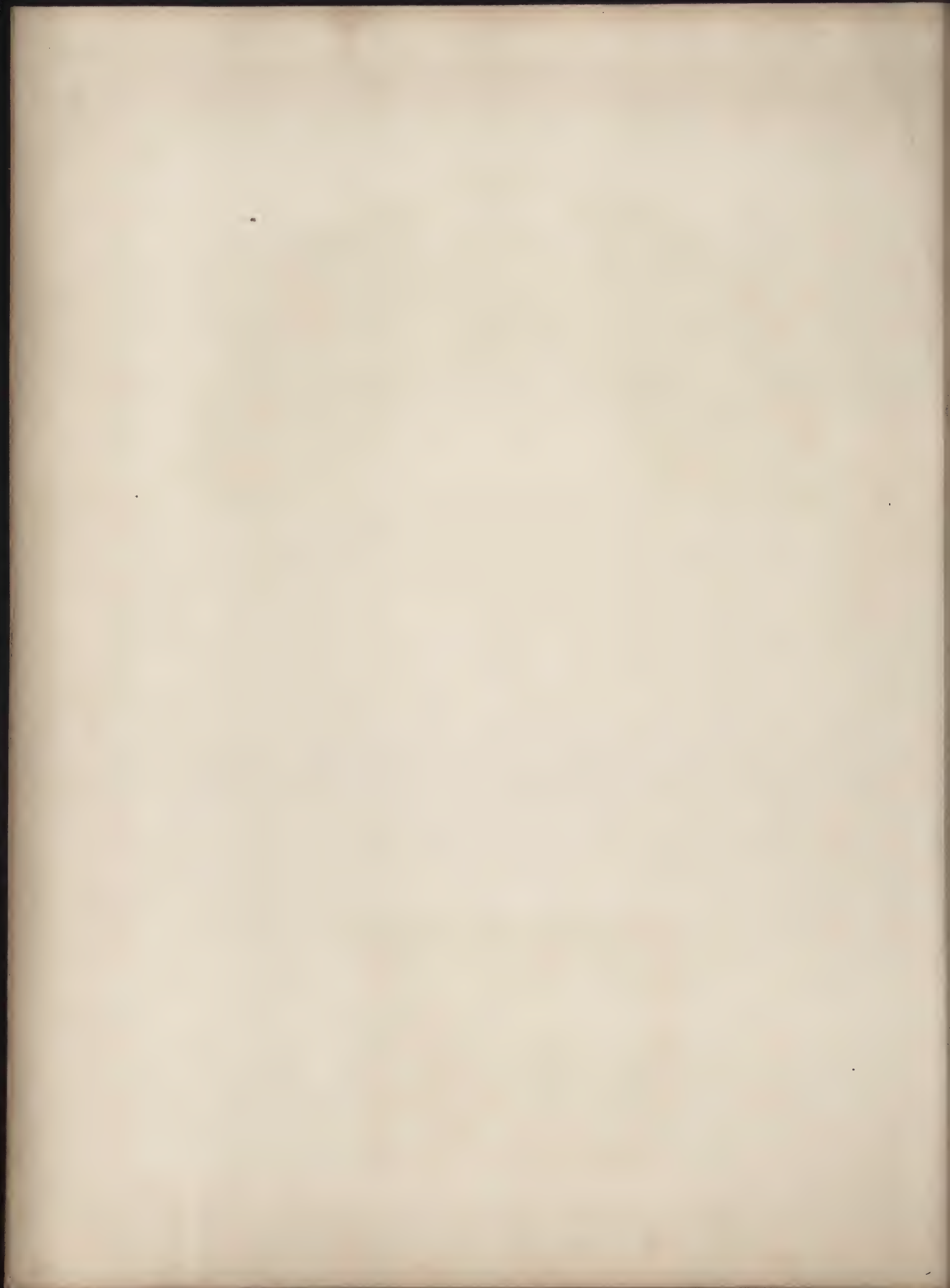
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by the philanthropy of modern days, was in the nursery of the ancients recognized and appealed to as a wholesome discipline.¹

In our next scene² Pl. XI, 3, appears the prototype of tutors and schoolmasters, the wise Silenus, the teacher of Dionysos, (Bacchus). With a full sense of his responsible office, and unmoved by that pity which a mother would have felt, he brandishes his barbed lashes over the poor little satyr child crouching before him, who looks up beseechingly, and with his left hand seeks to shield himself from the impending blow. The basket of apples which he has clumsily let fall is evidently the cause of his punishment; awkwardness even among the rude satyrs was a crime not to be pardoned.

We may here mention the interesting anecdote recorded by Plutarch³ of King Agesilaus. It appears that in his leisure hours the great warrior amused himself with joining in the sports of his children, playing with them at hobby-horse, or riding round upon a reed.

At the age of six, the boy was transferred to the care of the pedagogue,⁴ generally chosen from among the household slaves,⁵ under whose charge he remained till his sixteenth year, when he was enrolled among the *Ephebi*.⁶ It was the office⁷ of this tutor to carry to and from the school and the *Gymnasium* the books, the harp, or Kithara, and every thing else appertaining to the studies of his pupils.⁸ His more important duty was to teach manners and deportment⁹ by a set of rules, of which the elaborate variety is the wonder of modern times.

¹ Aristoph. Nub. 1399, sqq. Vesp. 1347. Plut. Lycurg. xix. Leather straps were also employed, Clarac, Mus. de Sculp. pl. 128, No. 172, or a sandal, Lucian. Philops. 29, ed. Bip. vii, p. 279.

² This very characteristic design forms the ornament of the handle of a bronze vessel, found at Pompeii. Mus. Borbon. ix, pl. 56. Panofka, Bild. Ant. Leb. Taf. i, 2. Compare the bas relief, Mus. Capit. iv, Pl. 60.

³ Plut. Apophthegm. Lacon. Agesil. Mag. lxx, ed. Reiske, vi, p. 801.

⁴ Plat. de Legg. vii, p. 794, c.

⁵ Plut. de Educ. Puer. ed. Reiske, vi, p. 11. Plat. Lysis. p. 208, c. De Legg. vii, p. 808, e.

⁶ Ter. Andr. i, 1, 24, sqq.

⁷ Plat. Lysis. p. 208, c. See a vase in the Copenhagen Museum, Lett. del. March. Berio in diluc. di un Vaso Etr. Napoli, 1808. R. Rochette, Monum. Inéd. p. 235.

⁸ Liban. Orat. xxiv. ed. Reiske, 1783, ii, p. 81. Gerhard, Archemoros, Abhandl. d. Berl. Akad. 1836, Taf. i.

⁹ Plat. Protagor. p. 326, b. Æschin. in Timarch. ed. Reiske, p. 48.

A youth was taught to appear in public with his head inclined, as a mark of modesty and humility,¹ and to shew reverence for his elders by giving place to them, and keeping silence in their presence.²

He had to learn to wear his robe gracefully³—he was instructed to take food with his right hand, bread with his left, salt with one finger, fish and meat with two,⁴ and to observe various regulations of the same kind.

Our next illustration,⁵ Pl. XI, 4, gives a faithful portrait of a pedagogue, such as we have been describing; he is standing by the side of his pupil, and his homely garb, the mantle looped up, the high fur boots, and the crooked staff, are all characteristic of the class to which he belongs.⁶ His barbaric figure forms a strong contrast to the young Greek beside him, who, with his light robe thrown over his left shoulder, his travelling cap slung behind him, and the two spears in his left hand, is a perfect picture of the young Athenian accoutred for a journey.

The more important branches of education were not under the superintendence of the pedagogue; they were arranged under the following heads:—

I. The training of the body, which was taught in the *Palæstræ* and *Gymnasia*. In our next picture, (taken from an antique Paste⁷), Pl. XII, 3, two boys are seen engaged in an eager wrestling match. The umpire stands by with the palm destined for the victor, and opposite is an image of Hermes, emblematic of a place of combat. Riding, shooting with a bow and arrow, and throwing quoits,⁸ were taught at the same age.

II. Music, which was justly viewed, not as a mere necessity, but as a liberal and elevating science.⁹ Drawing, on the contrary, was classed among the useful acquire-

¹ Lucian. Amor. 44, ed. Bip. v, p. 307.

² Æschin. in Timarch. ed. Reiske, p. 49—51.

³ Aristoph. Nub. 367, Plat. Polit. iv, 4.

⁴ Plut. Virt. doceri posse, ed. Reiske, vii, p. 730. De Fortun. ed. Reiske, p. 315—6. Plat. De Legg. ix. p. 879.

⁵ Panofka, Mus. Blacas, pl. vii.

⁶ Plut. de Educ. Puer. ed. Reiske, vi, p. 11. Compare the costume of the pedagogue of the Niobids in the celebrated Florence group, and also in the group found at Soissons in France, R. Rochette, Monum. Inéd. pl. 79, and in the repetitions of the same subject on sarcophagi at Rome.

⁷ From the author's collection of Pastes, Bild. Ant. Leb. Taf. i, 4. [For the size of the original, see Pl. xii, 4.]

⁸ Plat. de Legg. vii. p. 794, c. Bilder. Ant. Lebens, Taf. i, 5; Taf. x, 2, 3, and 13.

⁹ Plat. Theag. p. 122.







ments, because it taught the young Athenian to appreciate the merits of works of art.¹ Among musical instruments, the lyre and kithara were held in highest esteem, as most suitable to a man of free condition.²

The flute, the favourite instrument of Bœotia,³ was brought into disrepute at Athens by Alcibiades. Although obedient to his instructor in other matters, he refused to learn to play on the flute, saying, that it was an ignoble instrument, which distorted the face and prevented the player from singing to his own accompaniment.⁴

On a drinking-cup in the Berlin collection⁵ is the following scene. A musical teacher, beating time with a roll in his hand, like the conductor of a modern orchestra, is addressing a lyric performer—opposite this last is a youth singing from a manuscript roll.

III. In addition to these arts, the scholar was taught arithmetic,—which was explained by the aid of fingers, counters,⁶ or apples,⁷—reading,⁸—and writing from copies;⁹ he also learnt by heart the verses of poets, especially of Homer.¹⁰ All these lessons were taught in the school, during the hours of attendance, before and after noon,¹¹ and were classed together in the term *Grammatice*, which ranked with music and gymnastics as a sister art.¹²

The seventeenth and eighteenth years were principally devoted to a course of training in the *Gymnasia*, in preparation for the games held at the great public festivals.¹³ After these two years the young Greek enjoyed a comparative degree of independence, except that he was obliged to serve among the *Peripoli*, or horse-patrol, for the defence of the frontier.¹⁴ He was then at liberty, if his station and fortune

¹ Aristot. Polit. viii, 3, Ed. Bekker, p. 1337.

² Plat. Polit. iii, 10. Plat. Protagor. p. 326, a, b. Bild. Ant. Leb. Taf. iv, 1, 2, 5.

³ Maxim. Tyr. Diss. xxiii, 2, ed. Reiske, p. 440. Polyæn. Strateg. i, x. Bild. Ant. Leb. Taf. iv, 4.

⁴ Plut. Alcib. ii.

⁵ No. 871. Gerhard, Berlins Ant. Bildw. p. 253. Bild. Ant. Leb. Taf. iv, 5.

⁶ Aristoph. Vesp. 657, Plut. Apopthegm. Reg. Oront. ed. Reiske, vi, p. 664.

⁷ Plat. de Legg. p. 819, b.

⁸ Dionys. Halic. de Admir. Vi Dic. in Demosth. 52, Athen. x, 79, p. 453, c.

⁹ Plat. Protagor. p. 326, d.

¹⁰ Plat. de Legg. p. 810, b, e. Xenoph. Sympos. 3, 5. Plat. Protagor. p. 326, a.

¹¹ Æschin. in Timarch. ed. Reiske, p. 37. Lucian, de Parasito, 61, ed. Bip. vii, p. 154.

¹² Plat. Theag. p. 122, e. Plut. de Audit. xvii, ed. Reiske, vi, p. 171.

¹³ Bœckh, de Ephebia Attica, 1819. Bekker, Charikles, i, p. 63.

¹⁴ Aristoph. Av. 1177-8.

permitted, to indulge in his favourite pursuits, whether of hunting, riding, or chariot-racing ;¹ or he might make a more worthy use of his time by cultivating the society of rhetoricians and philosophers.

A lecture on one of the sciences is the subject of our next engraving.² Pl. XII, 1. All the three figures have so youthful an appearance, that we may doubt whether the one who is seated is receiving instruction from the other two leaning on their staffs, or whether they are listening to his discourse. The latter conjecture seems the more probable, but we should hardly be able to divine the subject of the lecture, were it not for the word XIPONEIA inscribed on the table. This denotes a school for teaching the art of healing, the first principles of which were bequeathed by the Centaur Chiron.³

The young man in our next illustration,⁴ Pl. XII, 2, resembles, in his dress and manner of leaning upon his staff, the students we have just described. He is writing with a pen very like those we now use ; whether he is inscribing an original idea, or the dictum of some philosopher, we cannot say.

One of the most popular of the amusements of the young Greeks was cock-fighting,⁵ of which we have a representation,⁶ Pl. XIII, 1. Public cockfights were introduced at Athens by Themistocles, who, on the eve of the battle of Salamis, roused the courage of his dispirited troops, by shewing them the desperate valour of two cocks engaged in combat.⁷ To commemorate this circumstance, a yearly festival was instituted in the theatre, at which public exhibitions of cockfighting took place : the wagers made on such occasions were often so high that a whole patrimony was the stake.⁸

Among the various kinds of combats prevalent in antiquity, one was wanting,

¹ Terent. Andr. 1, i, 24—30. Bekker, Charik. i, p. 64. Bild. Ant. Leb. Taf. x, 3, 4, 6, 7. Taf. iii, and Taf. xii, 3.

² From a drinking-cup in the Berlin collection. Micali, *L'Italia avanti il Domin. Tav. ciii.* Bild. Ant. Leb. Taf. i, 11.

³ [If the interpretation here suggested by M. Panofka be not admitted, we may suppose the word XIPONEIA to be a female proper name to be taken in connection with the epithet ΚΑΑΗ inscribed underneath it.]

⁴ From a drawing of an unedited vase in the collection of the Cheval. Gerhard.

⁵ Bild. Ant. Leb. Taf. x, 5, 6, p. 15, 16. Plut. Apopthegm. Lacon. Cleomen. ed. Reiske, vi, p. 837.

⁶ Mus. Gregor. ii, Tav. v, 1, a.

⁷ Ælian, Var. Hist. ii, 28.

⁸ Columella, De Re Rustica, viii, 2.







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which the statesmen of the nineteenth century have in vain endeavoured to abolish : the practice of duelling. Not the dull and heavy Bœotians alone, but even the quick-witted Athenians were incapable of entering into the spirit and obligations of such a custom. This may be proved by the following examples : A rash youth having in a moment of anger spurned with his foot the great Socrates, some scholars of that philosopher, who were witnesses of the affront, eagerly offered to pursue and punish the offender. Socrates, however, checked their zeal, and persuaded them to allow the aggressor to escape, by the simple question, "If an ass had kicked me, would you consider yourselves bound to kick him in return?"¹

Once also Alcibiades, not in anger or in the heat of discussion, but to gain a wager and to express his scorn, struck an Athenian citizen named Hipponikos, distinguished by his birth and riches. The news spread rapidly through the town, and excited general indignation. The next day at dawn, Alcibiades presented himself at the door of Hipponikos, and, on being admitted, laid aside his robe, and begged the man he had wronged to take his revenge by chastising him in his turn. After this apology the insult was at once forgiven, and Alcibiades soon afterwards became the son-in-law of Hipponikos. So little was the spirit of our conventional laws of honour understood even by the most renowned Athenians.²

In our next engraving,³ Pl. XIII, 2, we have an instance of a pastime not less prevalent in antiquity than cockfighting. Eros and Anteros, the gods of love, are here playing at the game which, under the name of Mora, is universally known in Italy to this day. At the same moment two persons hold up their hands, with some of the fingers extended, while each calls out at hazard the number he thinks his adversary will display. The invention of this game is attributed to Helen, who is said to have played at it with Paris, and to have been the conqueror.⁴

As the young Greeks approached manhood, they took a part in the various public games : the Olympic, celebrated every fourth summer ;⁵ the Panathenaic and

¹ Plut. De Lib. Educ. xiv, ed. Reiske, vi, p. 33.

² Plut. Alcib. viii.

³ Bild. Ant. Leb. Taf. x, 9, p. 17. On the neck of a beautiful *Nestoris*, in the Munich collection. Dubois Maisonneuve, *Introd à l'Étude des Vas.* Pl. xlii. The Greeks called this game *λαγχάνειν*, also *δακτύλων ἐπάλλαξις*.

⁴ Ptolem. Heph. iv, init. apud Phot. Bibl. ed. Bekk. 1829, p. 149.

⁵ Joann. Tzetz. *Posthomericæ extr.* C. Fr. Hermann, de anno Delphico. Götting. 1844, p. 29.

Pythian,¹ both of which were held in the same autumn month;² and the Isthmian and Nemean, recurring every two years.³ The following were the principal contests at these festivals, in which old and young alike engaged:

Wrestling; boxing with the *cæstus*, or leather strap, bound round the fist;⁴ running;⁵ throwing the disc,⁶ a flat circular piece of marble, Pl. XIV, 1; hurling the spear;⁷ jumping with weights to the accompaniment of music, Pl. XIV, 2;⁸ chariot races, sometimes with two, sometimes with four horses;⁹



horse races, not differing much from those of modern times; and races by torch light, both on foot and on horseback, in honour of the gods of fire and light.¹⁰



In our next scene, Pl. XIV, 3,¹¹ the youth who has been successful in throwing the spear is receiving a crown from the goddess of victory. Branches of laurel are in his hand, and scarfs, which mark a conqueror, encircle his arms. It is evident from this example, that the republics of antiquity were familiar with the use of badges of honour.

¹ Pind. Olymp. xiii, 38, [but see Böckh in loco.]

² Hermann, l. c. p. 17, 18.

³ Krause, Die Pythien, Nemeen und Isthmien. p. 120, and p. 187.

⁴ Inghirami, Mus. Chiusino.

⁵ Mus. Gregor. ii, Tav. 8. On the neck of a *Kalpis* with black figures from Vulci.

⁶ Mus. Gregor. ii, Tav. 58, 1.

⁷ Mus. Gregor. ii, Tav. 69, 4, c.

⁸ Dubois Maisonneuve, Introd. à l'Étude des Vas. Pl. xvi, 4.

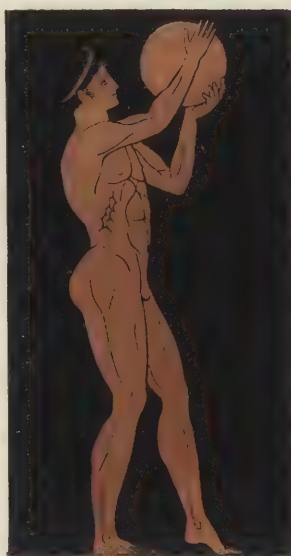
⁹ [See the wood-cut in our text, taken from a silver decadrachm of Syracuse, in the Brit. Mus. The suit of armour below the chariot was the prize of the conqueror in the race, as appears from the word ΑΘΛΑ, inscribed beneath.]

¹⁰ Tischbein, Vases d'Hamilton, iii, Pl. 48. Bild. Ant. Leb. Taf. ii, 8. The wood-cut in our text is taken from a silver coin of Tarentum. Duc de Luynes, Choix des Méd. Gr. Pl. iii, 1.

¹¹ Tischbein, Vases d'Hamilton, i, Pl. 57. Inghirami, Vas. Fittili, Taf. 32. Welcker, Rhein. Mus. Neue Folg. i, p. 413. Bild. Ant. Leb. Taf. ii, 9.







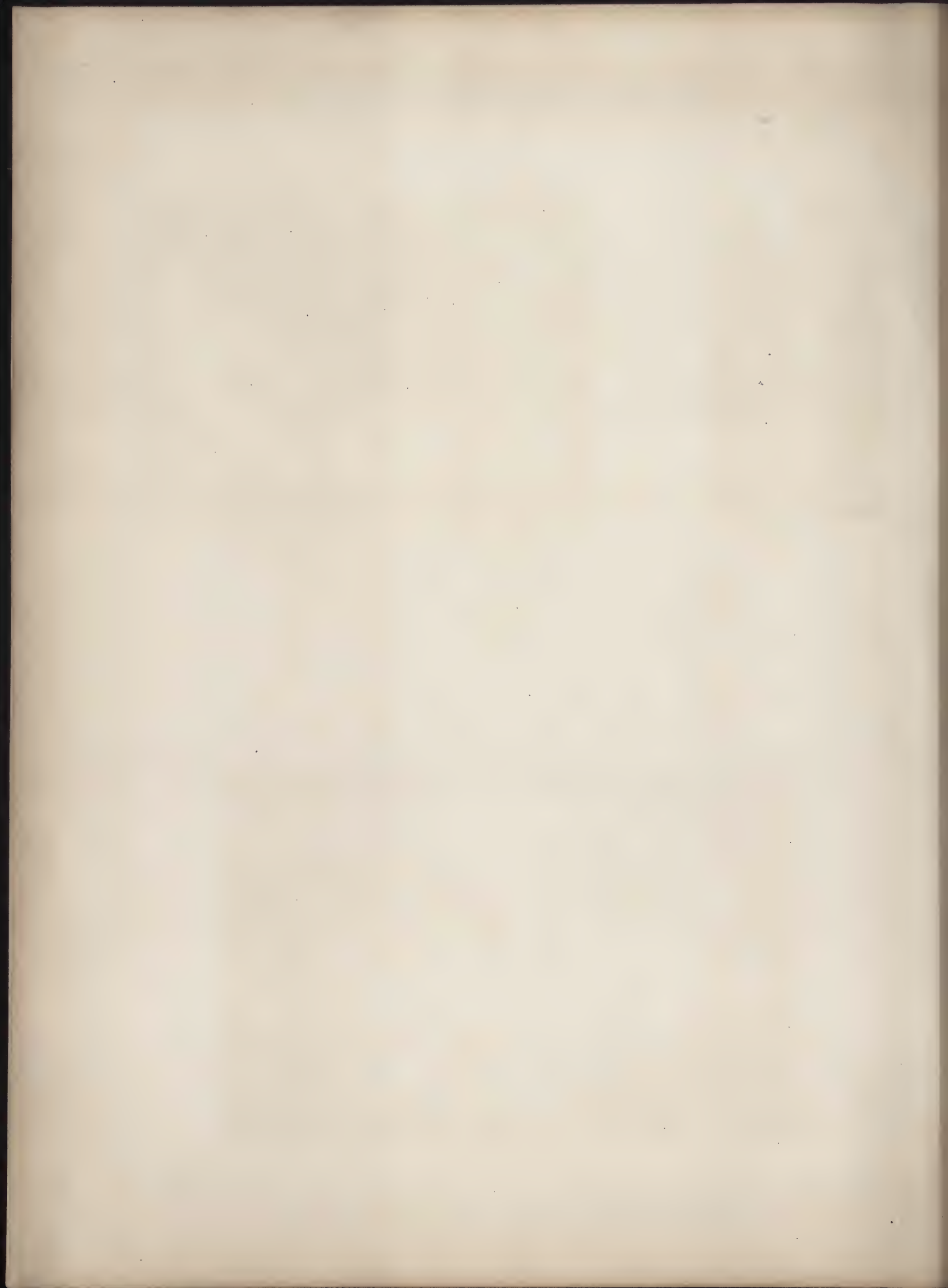
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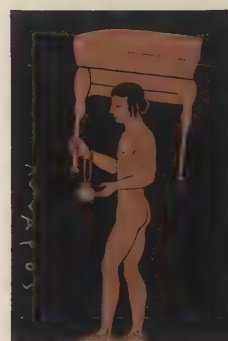
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On looking at the figure thus decorated, the thought involuntarily suggests itself, that, although not fettered, the conqueror is certainly in bonds, and perhaps these tokens of triumph were meant as a pledge that those who carried off the prize at the sacred festivals regarded themselves as doubly bound to the goddess of victory. Behind these two figures sits a youth who has striven unsuccessfully for the same honours, and is shewing his envy and discontent by ruffling the plumes in the wings of the goddess.¹

In the Pythian games music was the original and, throughout, the predominant² element; at a subsequent period were introduced gymnastic exercises and the varied emulation of the Olympic festival.³ A song in honour of Apollo, accompanied by the kithara, was at first the only subject of contest at Delphi.⁴

The prize was a richly wrought tripod, which, in ancient times, the victor did not usually take home with him, but left it as an offering in the temple of his protecting deity,⁵ in acknowledgment for the success obtained by the favour of the god. Afterwards a wreath of the sacred laurel of Apollo was given instead of this prize.⁶

In our next illustration,⁷ Pl. XV, 2, we see a singer playing on the kithara, crowned with the laurel of victory by the award of the umpire, who is seated on a throne, with a sceptre in his hand. The Victory floating in the air presents a wreath to the conqueror; on the left a mortal is bringing the scarf which is to be the badge of his triumph.

Next we have a scene evidently taken from the games sacred to Dionysos,⁸ Pl. XV, 1. A flute-player is standing on the tribune, between two seated judges. That the justice of these arbiters was not always unerring, we may infer from the remark of Plutarch,⁹ who compares Tyche, the goddess of fortune, with an indiscriminating umpire, affirming that both often favoured those who had least deserved the prize.

¹ Welcker in the dissertation cited above, considers this figure to be Momus, the personification of envy and fault finding.

² Krause, *Pythien*, p. 12.

³ Krause, pp. 16, 20.

⁴ Pausan. x, 7, 2. Strabo, ix, p. 421.

⁵ Pausan. x, 7, 4, 6, mentions that the Arcadian Echembrotos, who sang elegies to the accompaniment of the flute, dedicated his prize, a bronze tripod, to the Theban Hercules, who is represented on archaic vases in the Vienna collection, sometimes playing on the flute, the favourite instrument at Thebes.

⁶ Paus. l. c.

⁷ From an unedited Vase in the Chev. Gerhard's collection.

⁸ From an unedited Vase with black figures, from the same source.

⁹ Plut. *Libr. Deperd. Fragm.* lxiv.

The care bestowed on the exercise and development of the human frame naturally led to the constant use of the bath.¹ In our next illustration ² Pl. XV, 3, we see a youth leaning on a bronze or marble laver; in his left hand he holds the *strigil*, on the wall hangs an oil flask; his companion has just taken the towel from a tripod stand.

Rich people were in the habit of sending their slaves before them with all the requisites for the bath; a menial thus employed is the subject of our next picture, Pl. XV, 4. On his head he carries a chair with a cushion, and hanging from his arm is an oil flask.³

Whether living in the city or following the camp in time of war, the Greeks had always physicians and surgeons at hand in cases of illness;⁴ but quite as often they sought recovery by a pilgrimage to one of the temples of Æsculapius.⁵ That of Epidaurus was a very favourite resort; within its sacred precincts were mineral springs and baths as well as dormitories for the invalids; advantages, which, together with the medical advice of the ministering priests of Æsculapius, were offered to all, but in the case of the poor gratuitously. Those who had recovered their health, whether men or women, gave token of their gratitude by erecting within the sacred precinct votive pillars, inscribed with the name of the sufferer, and an account both of the illness which had afflicted him, and the treatment by which he had been restored. This enclosure, with its records of recovery bearing witness of those preserved to life, while it formed a striking contrast to the place of burial with its epitaphs of the departed, served as a school of medicine, and was resorted to with

¹ Bathing in water was likewise typical of moral purification and atonement, and on certain festivals the votaries commenced their ritual exercises with this ceremony. The goddesses themselves, that is to say, their statues, received an annual bath of sea or river water at the close of winter, with an idea that, as even their divine natures were affected by the benumbing influences of that death-like season, so this process was requisite to awaken them to the quickening breath of spring. Thus Hera was bathed in the fountain Kanathos, in Argolis, Pausan. ii, 38, 2; and in Samos, at the Festival Tonia, Menodot. ap. Athen. xv, 672, a. Athene in Argos, Callimach. Lavacr. Pallad. 1 sqq. cf. Schol.

² From an unedited Vase in the Chev. Gerhard's collection.

³ From a Vase on which a group of Tyndareus, Leda, Kastor and Pollux, are represented. Monum. Inéd. dell' Institut. Arch. ii, Pl. xxii. Mus. Gregor. Tav. liii, 1, b.

⁴ Bild. Ant. Leb. Taf. vii. Xenoph. Repub. Lacon. xiii, 7.

⁵ Pausan. ii, 26, 2, 3.



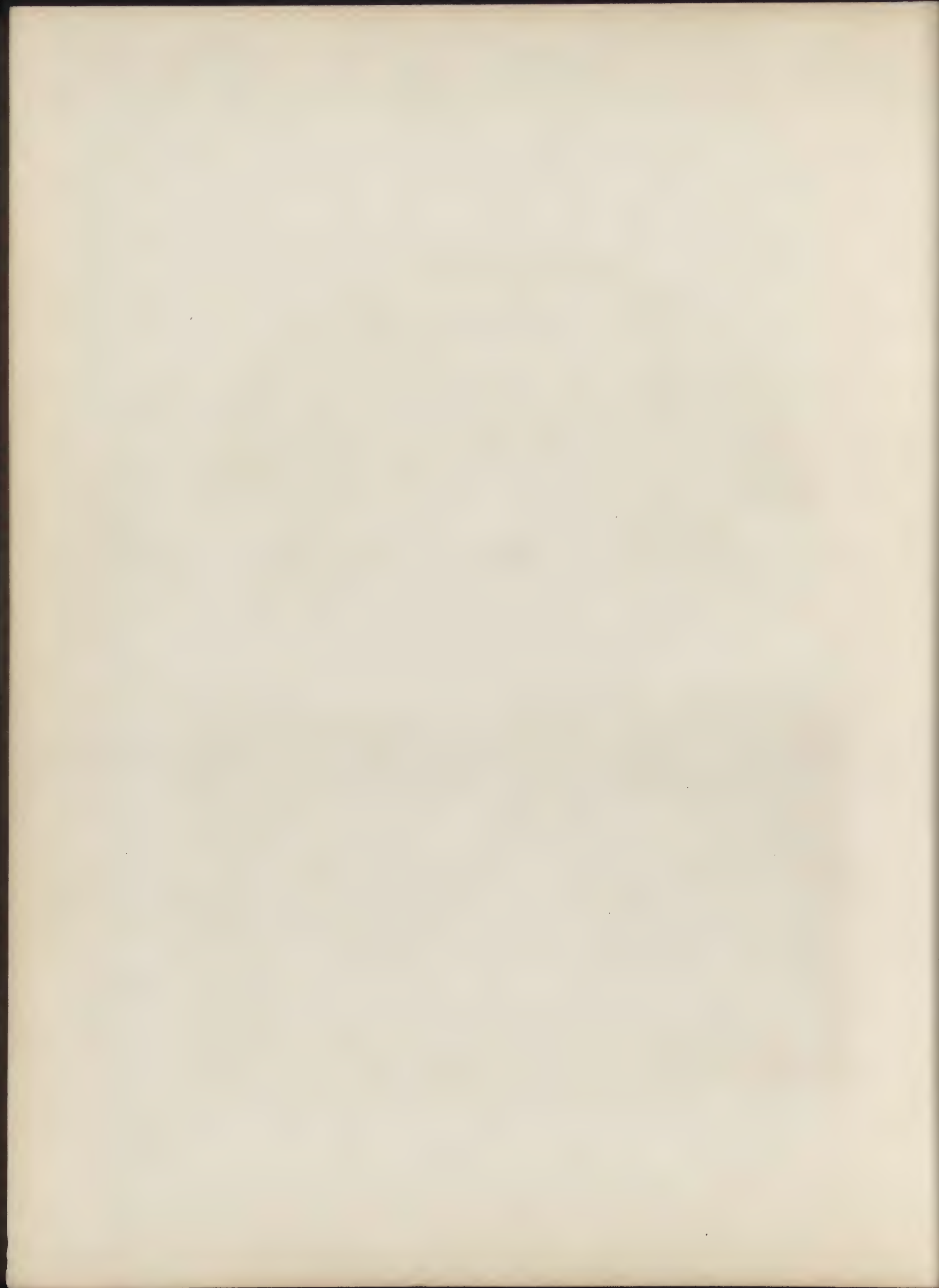


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success. Hippocrates, according to Pliny,¹ derived part of his wisdom from consulting such memorials.

For those who were in health, however, there existed the pleasures of social life, among the chief of which ranked the *Symposia* or banquets. One of these entertainments is the subject of our next illustration, Pl. XVI, 1. The empty basket hanging on the wall denotes that the feast is one of those at which every guest brought his share of the provisions.² It was thus distinguished from another kind of banquet, where the table was prepared at the common expense, and each gave his contingent, *symbole*, in money.³

The Greeks had three meals daily. The first was no more than a piece of bread with some sweet wine undiluted, and was taken on first rising. This, called *akratisma*,⁴ was followed at eleven or twelve o'clock by a second breakfast, *ariston*,⁵ of hot or cold meats.⁶

The third and principal meal, *deipnon*, was not served until towards sunset.⁷ At its commencement water was handed round to the guests that they might wash their hands;⁸ an ample bill of fare⁹ made them acquainted with the various dishes which were to appear. We shall not here dwell on the details of the feast, first, because Athenæus has given gastronomers the most profound information on these points, and secondly, because representations of the Greeks eating are very rare, the ancients rightly regarding drinking as a less material, and therefore fitter subject for artistic skill.

Hence, at the banquet before us, eating no longer occupies the guests. The slaves have long since carried away the tables heavily laden with various dishes of birds, vegetables, eels from the lake of Kopais,¹⁰ and other fish. The board has been

¹ H. N. xxix, 2; Is cum fuisset mos, liberatos morbis scribere in templo ejus Dei quid auxiliatum esset, ut postea similitudo proficeret, exscripsisse ea traditur, atque (ut Varro apud nos credit) jam templo cremato, instituisse medicinam hanc, quæ Clinice vocatur.

² Thence called *δείπνον ἀπὸ σπουρίδος*. Athen. viii, p. 365, a. [For the distinction between this kind of feast and the Roman *sportula* or "dole," see Becker, Gallus, i, p. 147.]

³ Athen. viii, p. 365, d. Lucian. Dialog. Meretric. vii, ed. Bip. viii, p. 225, Æschin. in Timarch. ed. Reiske, p. 98, Terent. Eunuch. iii, Sc. 4, 2, 3.

⁴ Plut. Symposiac. viii, 6, ed. Reiske, viii, p. 897. Athen. i, p. 11, b, c, d, e.

⁵ Becker, Charikl. i, p. 416—7. Aristoph. Vesp. 628—37. Plut. Sympos. viii, 6.

⁶ Antiphan. ap. Athen. i, p. 11.

⁷ Lysias, De Cæde Erat. p. 26.

⁸ Aristoph. Vesp. 1255, Alexis ap. Athen. ii, p. 60, a.

⁹ Called *γραμματίδιον*, Athen. ii, p. 49, d. At least, in the later period such was the usage among the Greeks.

¹⁰ Aristoph. Pax, 1003, Acharn. 888.

swept, water has been brought round for the guests to wash their hands¹ (a practice the less to be omitted as fingers were used at meals instead of forks²), wreaths, scarfs, and perfumes, have been distributed, the supper or second table as it was called, is ready,³ and wine is already exercising its influence upon the assembly.

On a couch⁴ covered with carpets and soft pillows, reclines one of the guests who is somewhat advanced in years. In his left hand he holds a drinking cup, his open mouth, the movement of his head, and the gesticulation of his hand, shew that he is singing a *Pæan*⁵ to the accompaniment of the female flute player.⁶ The ample and almost matronly attire of this figure would lead us at the first glance to regard her as the mistress of the house, were it not that such a station would prevent her taking part in a scene of this kind.⁷ Again, we cannot suppose that she is one of the professional flute players, as she does not wear the embroidered dress, which, as we have already noticed, was the peculiar badge of this class. We can therefore, only conjecture, that she belongs to a certain class of women who were enabled by their wit and power of fascination to exercise an evil influence over the Greek men, destructive of domestic happiness.

Another reclining figure in this scene holds in one hand two flutes, while with the other he grasps a full cup, from which he is about to drink. The cup-bearer crowned with a wreath, is preparing to hand some wine to the singer out of the great *krater* or bowl.⁸ It is certain that this youth belongs to the free class, as no slave could minister at a *Symposium*, lest the discourse might be constrained by the presence of suspicious witnesses.

In general, the Greeks were moderate drinkers; the strong sweet wine was only

¹ Philyll. cited by Athen. ix, p. 408, e. and p. 409. Plato Com. cited by Athen. xv, p. 665, b.

² Aristoph. cited by Athen. iv, p. 161, f. Becker, Charikl. i, p. 430.

³ Menand. Fragm. ed. Mein. p. 94. ⁴ Mus. Gregor. ii, Tav. 81, 1, a. ⁵ Xenoph. Sympos. ii, 1.

⁶ Plut. Sympos. vii, 8, ed. Reiske, viii, pp. 846—7.

⁷ Athen. x, p. 424, e. and p. 425, a. [We have already remarked, p. 15, that the wedding feast was the only kind of banquet at which honourable women appeared in the society of men. Even in her own household at the domestic meal, the Greek wife did not recline like her husband on a couch; it was customary for her to sit by his side on an *okladias* or folding stool. See Letronne, Revue Archéol. iii, p. 354, sqq. Birch, *ibid.* iv, pp. 526—7.]

⁸ The jug he holds in his hands is the *oinoxón*. See the vase in the hand of Artemis, pl. xviii, 1.

"He holds
a jug
in his hand
the oinoxon"

taken pure in small goblets at the commencement of a feast, in honour of the good *daimon*, Akratos "the unmixed."¹ After this they drank wine diluted with water.

The proportions in which these were united depended on the strength of the wine,² and the orders of the Symposiarchos, or elective king of the feast.³ The weakest mixture was one fourth of wine to three fourths of water,⁴ which the cup-bearer introduced, first, pouring in the wine,⁵ and stirring both rapidly with a bronze spoon.⁶ The more ordinary proportions were, however, two-sevenths wine to five-sevenths water, or one-third wine to two-thirds water.⁷ The first cup filled from the great *krater* and handed round, was drank to Jupiter the deliverer,⁸ whom tradition honoured as the teacher of mixing wine with water, when, sending down rain into a vessel half-full of wine, he first shewed mankind the excellence of such an union.⁹

Next Hygieia, goddess of health, had due honour paid her,¹⁰ and then came the drinking of healths to mortal friends both men and women.¹¹ The air of decorum which may be said to distinguish the scene just described, was not, however, the ordinary characteristic of such festive assemblies, and he who would pourtray the manners of the Greeks after the life, and not according to an ideal conception, must needs represent them in a merrier mood.

Let us turn therefore, to the revel depicted in our next illustration, Pl. XVI, 2, where the scene lies in a garden bower.¹² Here according to Greek custom two guests repose, each on a couch. The tambourine which the youth is striking probably belongs to the female dancer, who seems to have been exercising her skill for the recreation of the company, and is now resting herself. We must not overlook her motley and embroidered dress, as this attire was an undisputed privilege of all female dancers or players on the flute and kithara; a Cupid is seen flying above.

On the tripod table still remains the dessert, consisting of cakes, apples, nuts, and

¹ Athen. xv, p. 692, f. p. 693, d. ii, p. 38, d.

² Xenoph. Œconom. xvii, 9.

³ Plut. Sympos. p. 214, a. Lucian. Saturn. iv, ed. Bip. ix, p. 4. Becker, Charikl. i, pp. 465—6.

⁴ Athen. x, p. 426 c.

⁵ Athen. xi, p. 782, a.

⁶ *Κύαθος*. Athen. xi, p. 782, a. Panofka, Recherches sur les Noms des Vases, pl. vii, 5, p. 24.

⁷ Athen. x, p. 426, c.

⁸ Athen. 15, p. 675, c. xi, p. 471, c, e.

⁹ Athen. xv. p. 675, a, b. p. 692, f.

¹⁰ Athen. xv, p. 693, a.

¹¹ Athen. x, p. 426, a. v, p. 193, a. x, p. 432, d. iv, p. 151, c. ¹² Millin, Peint. des Vases Ant. i, 38.

other fruits.¹ After the banquet, it was the habit of the younger guests, to amuse themselves on the way home with singing and dancing. Such a joyous troop we see in the picture now before us,² Pl. XVII, 1, where a flute player accompanies the dance; sometimes, as we learn from other scenes of this kind, a triangular stringed instrument supplied the music.³ We may suppose that the vase which one of the youths is carrying home in his hand, is a prize adjudged to him at the banquet, for some successful feat, either for guessing a riddle,⁴ or drinking off a full cup of wine at a draught,⁵ or for the best *skolion* or drinking song.⁶

Travelling was not a common occurrence among the ancients;⁷ it was rather business than pleasure that induced the Greek to leave his birthplace or dwelling. For foreign countries passports were necessary even in those days, as appears from Aristophanes; in his play of "the Birds" l. 1244, Peisthetæros demands one of Iris on crossing the frontier of the new state.

Our knowledge of this fact, however, must not lead us to infer that the delivering such a passport forms the subject of our next engraving,⁸ Pl. XVII, 3, in which we see a young man armed with sword and spear, handing a tablet inscribed with a name to an aged king. This picture must be differently interpreted.

The group forms part of a larger scene, representing the arrival of Jason and his newly married bride Medea, at the court of King Alkinoos.⁹ Hotly pursued by the Colchians, he takes refuge with the Corcyraean monarch, and founds his claim for protection on his descent from a common ancestor, the Æolian Sisyphus.¹⁰

The name on the tablet is the record of his lineage. It is therefore, presented to

¹ Athen. xiv, p. 640—1. Aristoph. Acharn. v. 1104—6.

² Mus. Gregor. ii, Tav. lxxviii, 2, a.

³ Gerhard, Auserl. Vas. ii, pl. 126. Panofka, Bild. Ant. Leb. Taf. xii, 8, p. 24.

⁴ Athen. x, p. 448, b, p. 449, sqq.

⁵ Athen. x, p. 437.

⁶ Athen. xv, p. 694, sqq.

⁷ Becker, Charikles, i, p. 75.

⁸ On a vase at Munich, Dubois Maisonneuve, Introduct. pl. xlv. Panofka, Bild. Ant. Leb. Taf. xvii, 5; explained by Müller, Archäolog. d. Alt. Kunst, § 412, 4, as the coming of the Argonauts to Æetes; one brings him a *tessera* of hospitality from Sisyphus, in allusion to the Corinthian descent of Æetes; Jason and Medea conclude their betrothal.

⁹ Apollon. Arg. iv, 990—1225. Orph. Arg. 1288—1343. Apollod. i, 9, 25, 26. Gerhard, Archäolog. Zeit. 1844, p. 255.

¹⁰ Jason, son of Æson, grandson of Kretheus, founder of Jolkos. Kretheus, son of Æolos, Odys. xi, 236, brother of Sisyphos, Apollod. i, 7, 3.









Alkinoos by Glaukos, the friend and companion of Jason,¹ and the master and pilot of the ship Argo. The king has the usual insignia of Greek royalty, borrowed from the attributes of Zeus, from whom, according to Hellenic faith, all monarchs were descended.

In matters of moment, the state as well as individuals sought counsel from the oracles² both in regard to the conduct and the issue of the enterprize. Our engraving,³ Pl. XVII, 2, represents a scene of this kind in the sanctuary of Apollo at Delphi. The consulter of the oracle stands, at the appointed time,⁴ crowned with laurel, before the Pythoness. Seated on the tripod, with a branch of sacred laurel in one hand, and in the other a cup full of water from the spring Kassotis,⁵ the supposed source of her inspiration, the priestess seems preparing her answer, usually delivered in Hexameter verse.

These responses were facilitated by the double meaning of many words in the Greek language, and also by the previous confession of the inquirer.

Lysander once, on consulting the oracle in Samothrace, was enjoined by the priest to avow what was the most unlawful act he had ever committed. His reply was the question: "Is this thy demand, or that of the gods." The priest answered, "That of the gods." "If so," said the Spartan, "step thou aside, and, so soon as the gods ask me, I will answer."⁶

The nuptial ceremonies have been so fully treated of in the first part of this work that we will here only mention a single point, much illustrated by the recently discovered vase, from which our next illustration⁷ Pl. XVIII, 1, is taken.

¹ Athen. vii, p. 296 d, p. 297 a, the prophetic sea-god, Apollon. Argonaut. i, 1310.

² Aristoph. Av. 716.

ἰσμεν δ' ἑμῖν Ἀμμων, Δελφοὶ, Δοδώνη, Φοῖβος Ἀπόλλων,
ἐλθόντες γὰρ πρῶτον ἐπ' ὄρνις, οὕτω πρὸς ἅπαντα τρέπῃσθε,
πρὸς τ' ἐμπορίαν καὶ πρὸς βιότου κτῆσιν καὶ πρὸς γάμον ἀνδρός.

³ From the inside of an unedited *Kylix* of the Berlin collection, on the outside of which are the exploits of Theseus.

⁴ The month *Bysios*, answering to our March, was set apart for consulting the oracle, and thence received its name. Plut. Quæst. Gr. ix, ed. Reiske, vii, p. 174. C. Fr. Hermann, De Anno Delphico, p. i.

⁵ Pausan. x, 24, 5.

⁶ Plut. Apoptheqm. Lacon. Lysand. x, and lxxv, ed. Reiske, pp. 855, and 879.

⁷ Gerhard, Auserles. Vasen. ii, Taf. 146.

At the first view we might imagine that this scene represents the introduction of Herakles to Olympus by Minerva, as the gods who are receiving him are easily recognized; Jupiter by his thunderbolt and his consort Hera, (Juno), by her position beside him.

But the scene before us would be but a mean and sorry image of Olympus, for the ruler of the gods would at least be accompanied by some of his usual court of attendant deities. Apollo and Artemis should be at his side, not in the train of Herakles as they are here represented. Hera also, instead of her more appropriate sceptre, holds in her hand a lighted torch. These peculiarities in the treatment of the subject make it probable, that the marriage of Herakles with Athene, at which Apollo and Artemis appear as the deities of marriage, is here represented.

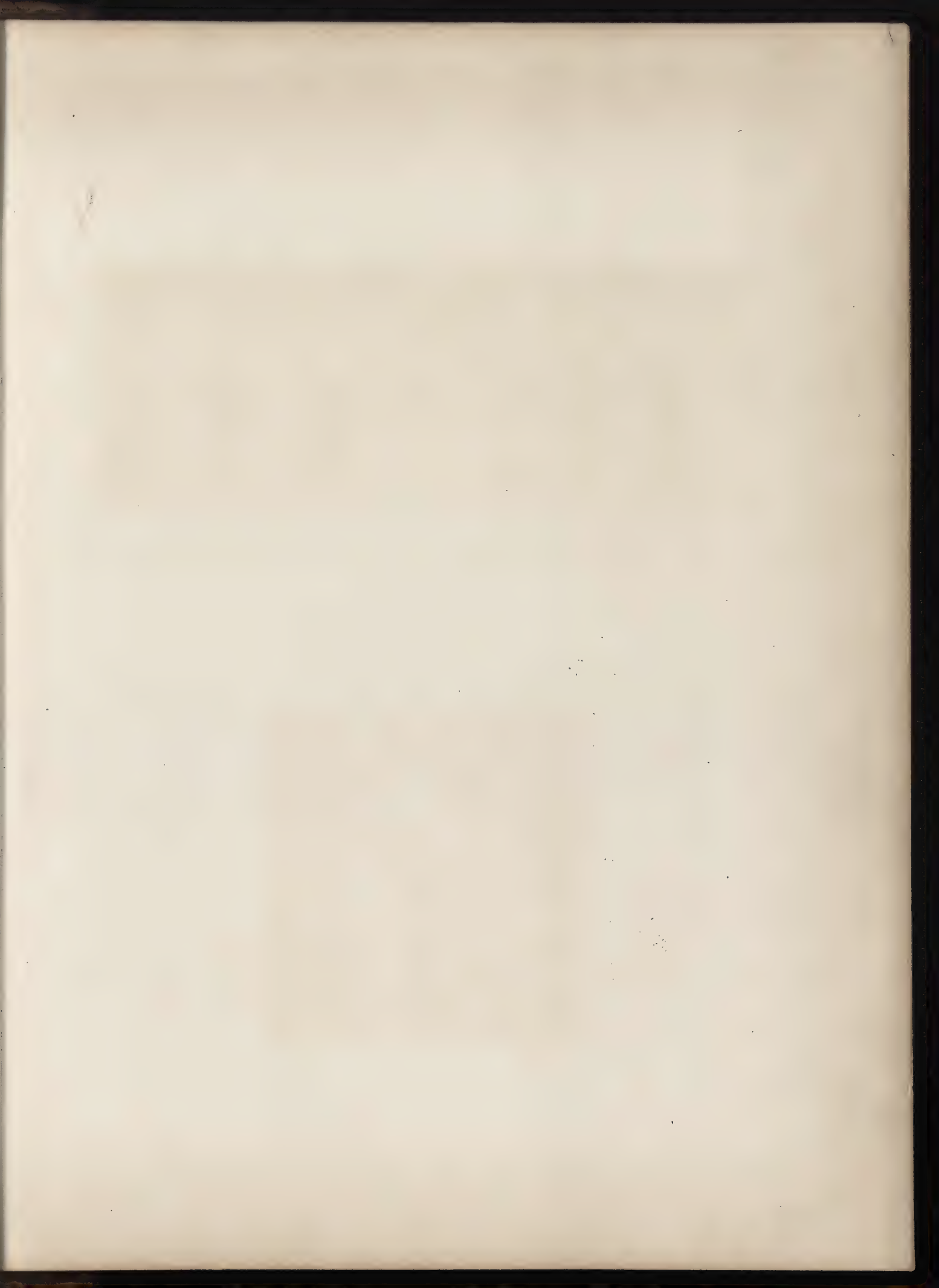
Hera may therefore be supposed to be acting the part of mother to the bride, and awaiting the newly-wedded pair.¹ This unusual junction explains to us the peculiar kind of nuptials here celebrated. Athene, a goddess, weds Herakles, a mortal. This is, in fact, what in some countries is termed a left-handed marriage. Herakles does not espouse Athene, but Athene espouses Herakles, and hence their places at the ceremony are interchanged. This seems likely to prove but the repetition of his former lot in Lydia, where, like the other men of the country he was condemned to toil at the spinning wheel, while Omphale, clad with the lion's skin, and armed with the club, was winning honour by deeds of prowess.

We would not, however, hazard the interpretation, were it not corroborated by the evidence of many other monuments. In the design of the birth of Aphrodite, sculptured by Phidias on the base of the throne of the Olympian Jupiter,² the twelve gods were represented as witnesses of the event, each divinity preceding his consort, except in the case of Herakles, who was placed behind Athene by the sculptor. The same subject is represented, as has been recently shewn, on a third

¹ Aristoph. Thesmoph. 979.

Ἦραν τε τὴν τελείαν
μέλψωμεν, ὥσπερ εἰκός,
ἢ πᾶσι τοῖς χοροῖσιν ἐμ-
-παίξει τε καὶ κληῖδας γάμου φυλάττει.

² Paus. v, 11, 3.



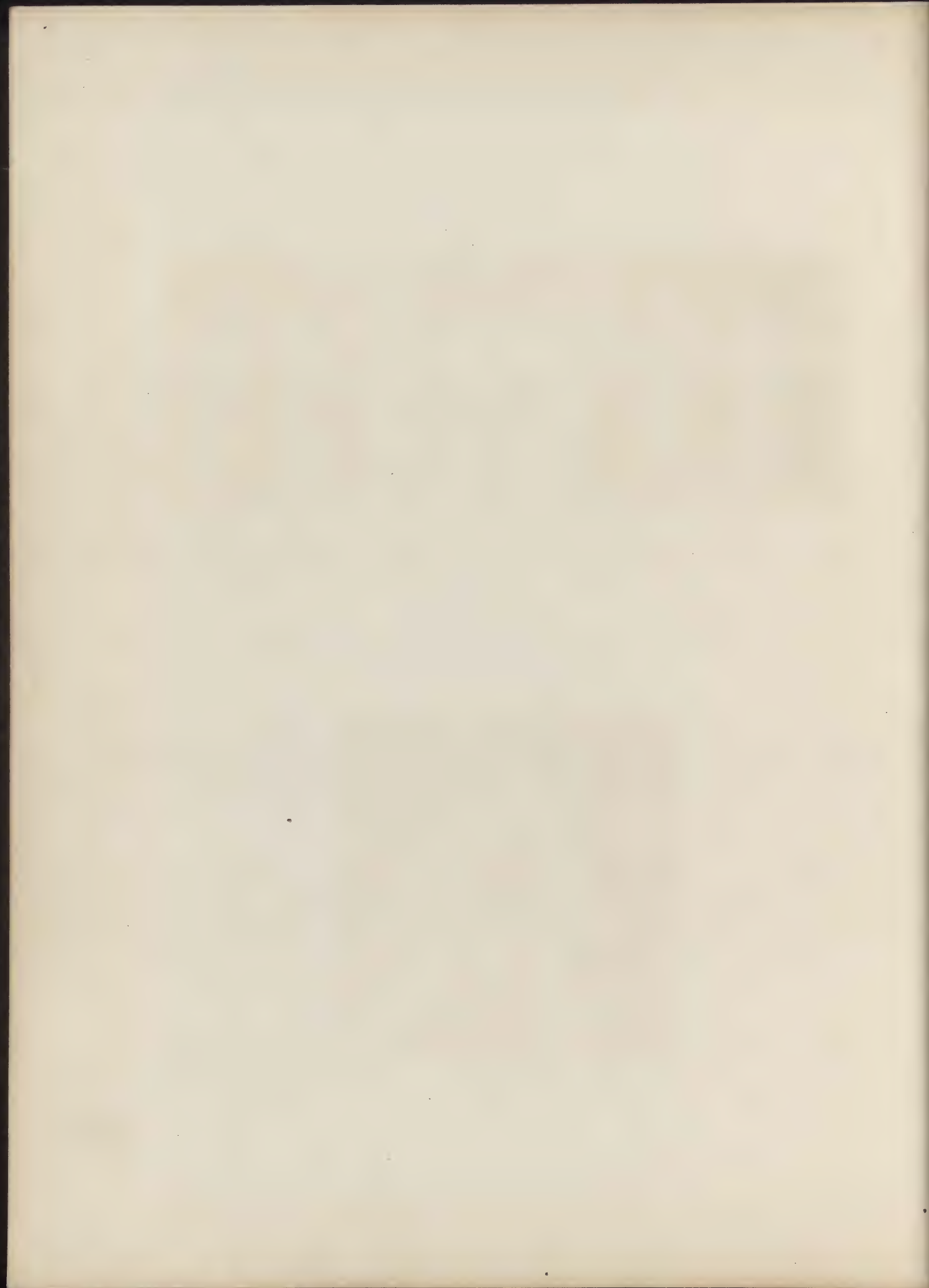


1



2





monument—the celebrated Capitoline altar.¹ And here Athene, in contrast to all the other groups, stands before her husband.

When, however, the goddess is represented with a husband, her equal in birth, she appears, like all the other deities around her, taking the more seemly place of a wife, and giving her husband the right hand. It is thus that Athene appears on the Borghesian altar² standing by the side of her consort, Hephæstos (Vulcan), in the row of the twelve gods. We see thus that, even in Olympus, distinctions of rank, and ceremonial were known and punctually observed.

It was but a very few hours that the Greek husband devoted to his family at home; most of his time was spent in the *Agora* or market place, which he frequented for the business of the law courts; or, at other times, only to mix for pastime in the motley, busy throng. Another portion of the day was spent in the *Leschæ* or public meeting rooms,³ or in the shops of the hair-dressers,⁴ which in Greece and Rome served like our *cafés* and clubs, as places of resort for idle people, wherein the news and politics of the day were discussed.

It appears that even in those days the barber was distinguished for his love of talking. When one of these loquacious characters asked the Spartan King Arche-laüs how he should cut his hair?—"Silently," was the pithy answer.⁵

Our next representation, Pl. XVIII, 2,⁶ brings before us a scene which frequently

¹ Winckelmann, Monum. Ined. No. 5.

² Clarac, Mus. de Sculpt. Pl. 174, No. 378. Müller, Denkmäl. d. Alt. Kunst, xiii, 45. In the marriage of Thetis and Peleus the same kind of *mésalliance* took place; hence in the representation of this subject on a sarcophagus in the Villa Albani, (Zoega, Bassiril. i. Tab. 52, Millin. Gal. Myth. clii, 551, Panofka, Bild. Ant. Leb. Taf. xi, 6.) where a procession of divinities are bringing presents to the newly arrived pair, Thetis, the goddess, stands on the right hand, in the place usually occupied by the husband, Peleus, the mortal, takes the wife's place on the left side. This observation is further confirmed by a picture of the marriage of Venus and Adonis on a vase. Bild. Ant. Leb. Taf. xi, 1. [The interpretation of Pl. xviii, 1, here proposed by M. Panofka, although exceedingly ingenious, does not, however, appear to be sufficiently corroborated by the evidence either of literature or of monuments of art. It may be doubted moreover, whether on the Capitoline or Borghesian altar, Athene appears in the capacity of a wife; the pairs of divinities on these altars being rather arranged so as to express a mythological antithesis.]

³ Pausan. x, 25, 1, iii, 14, 2, 15, 6. Plut. Lycurg. xxiv.

⁴ Aristoph. Av. 1449, Plut. Sympos. 5, ed. Reiske, viii, p. 702. Becker, Charikl. i. pp. 253—4.

⁵ Plutarch. Reg. et Imper. Apophthegm. Archel. ii, ed. Reiske, ix, p. 675.

⁶ Panofka, Cab. Pourtales, Pl. x, p. 63, Bild. Ant. Leb. Taf. xix, 10.

occurs in the dramatic writings of the Greek comedians.¹ The security of the women's apartments was often endangered by nocturnal invasions, and we here see a picture, the more valuable from the rarity of vases upon which such dramatic scenes are portrayed.

The fair Greek looking from a casement is expressing by her gestures astonishment at the audacity of an importunate admirer, who is vainly endeavouring to soften her cruelty and indifference by proffered presents of fruit and ornaments.—A slave stands near holding in one hand a wreath and a vessel of metal, (resembling a bucket in form), while in the other he bears a blazing torch wherewith to guide his master's steps.

From these scenes we must pass to the sterner aspect of war.

In the Homeric ages the hero went to the field of battle in a chariot with either two or four horses abreast. At his side stood the charioteer² clad in a long white tunic; on his shoulders, instead of a cuirass, he wore an Æolic shield, leaving the chest exposed, and the arms at liberty to guide the horses, who were urged forwards by a long goad, Pl. XIX, 3. On the field the warrior left his chariot to engage in single combat.

A cuirass over a short tunic, a helmet, greaves to the legs, and a round Argolic shield formed the accoutrement of the *Hoplites* or heavy armed troops. Their weapons of attack were a spear, which was hurled in battle, and a sword worn at the girdle.

Very different is the costume of the light armed troops. Some of these were archers, and wore leathern or woollen caps of a pointed form, and an Amazonian dress woven whole, without seam, so as to cover the arms and legs as well as the body; a quiver full of arrows hung on one side.³

Still more lightly equipped were javelin⁴ and stone throwers, Pl. XIX, 1,⁵ who were provided only with a *chiton* or tunic and a shield. These, together with the slingers ranked in the light division of the army.

¹ Xenarch. Pentathl. cited by Athen. xiii, p. 569, Aristoph. Thesmoph. 797.

² Bild. Ant. Leb. Taf. vi, 1, on the neck of an *Hydria* from Vulci in the Berlin Collection, N. 1711.

³ Duc de Luynes, Descript. de Vases Grecs. Pl. i.

⁴ Mus. Gregor. ii, Tav. 69, 1 a, on the interior of a *Kyliz*.

⁵ Millin. Peint. des Vas. i, 61. Gal. Myth. cxxxv, 498.







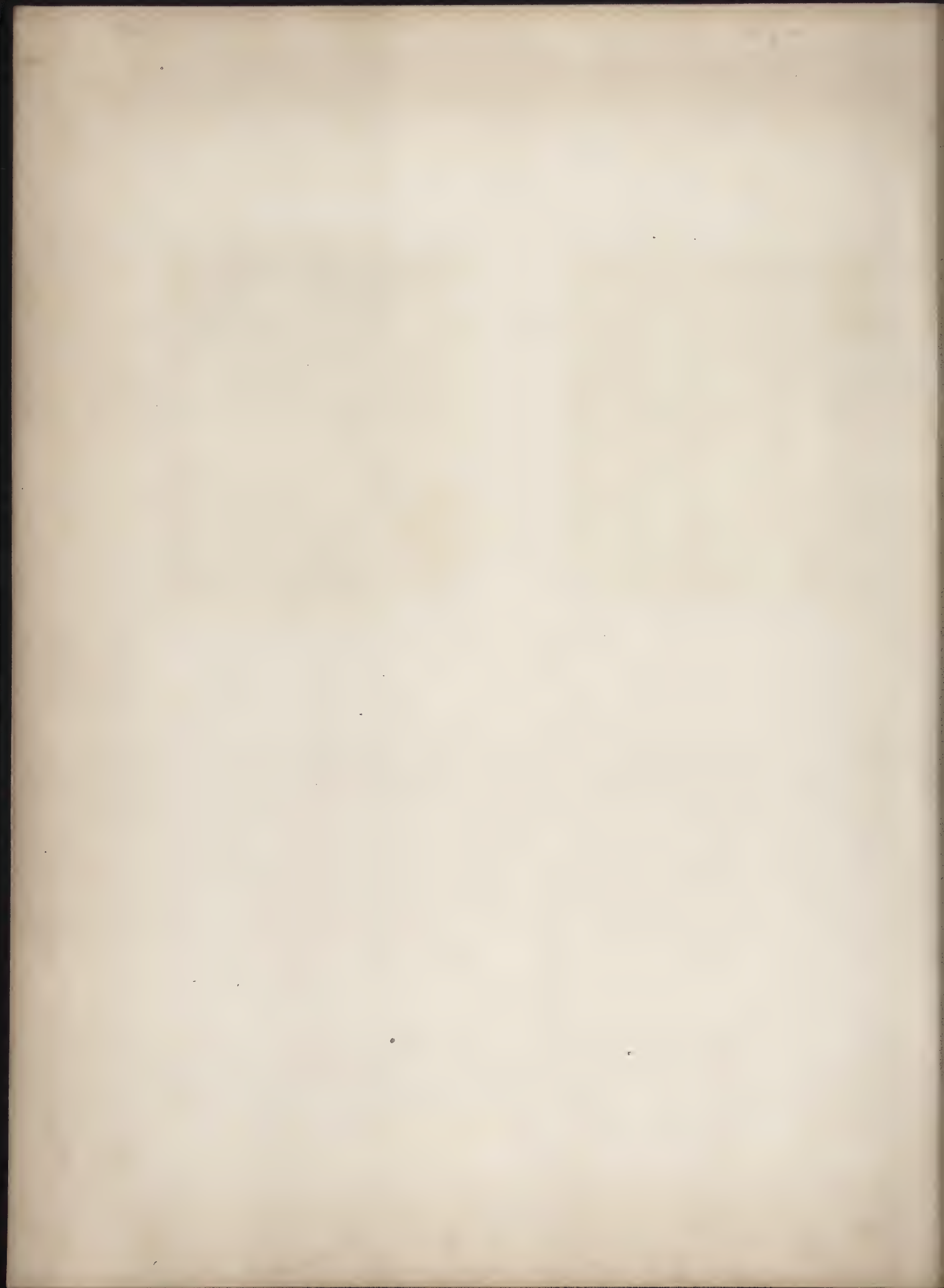
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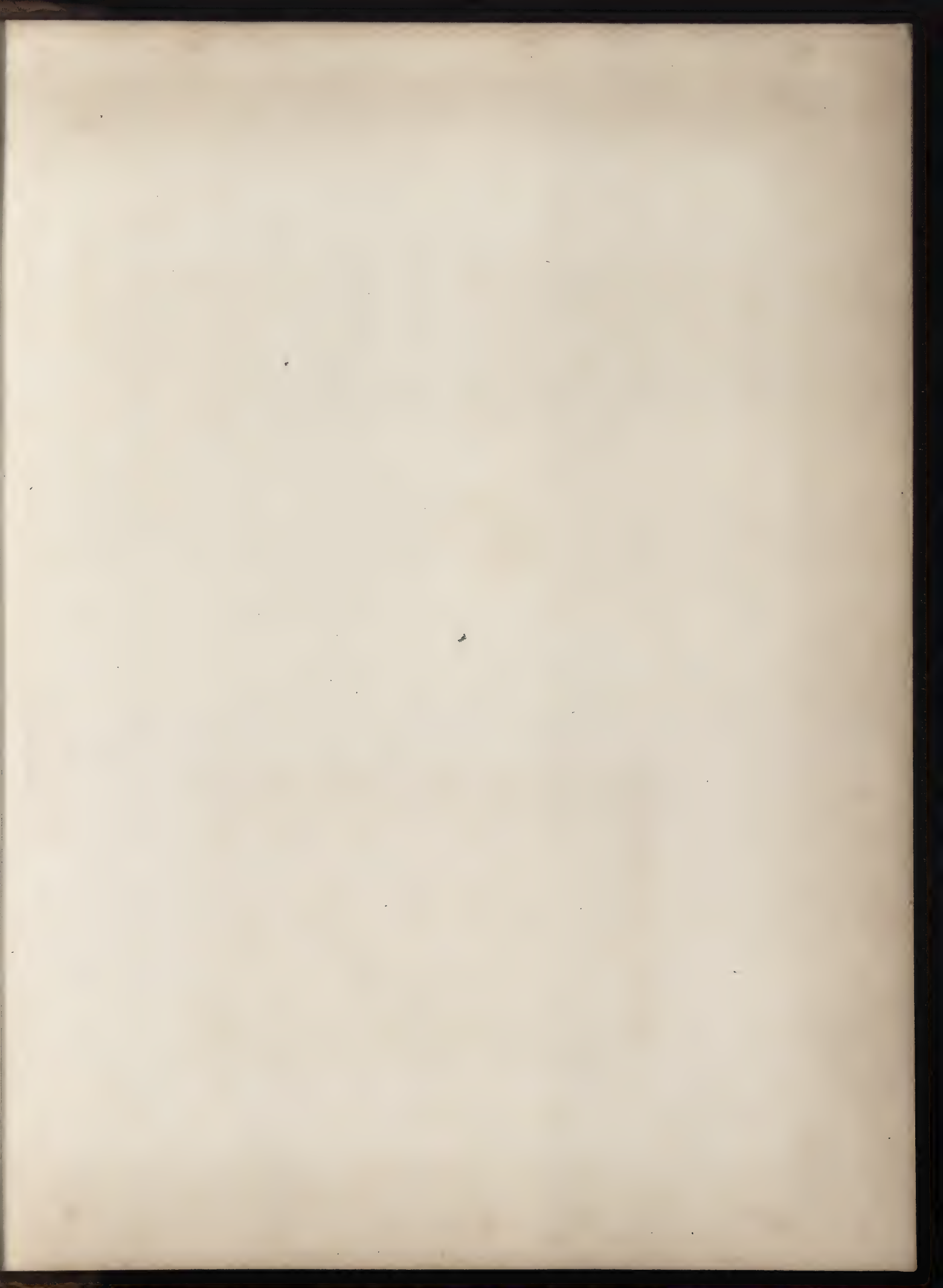


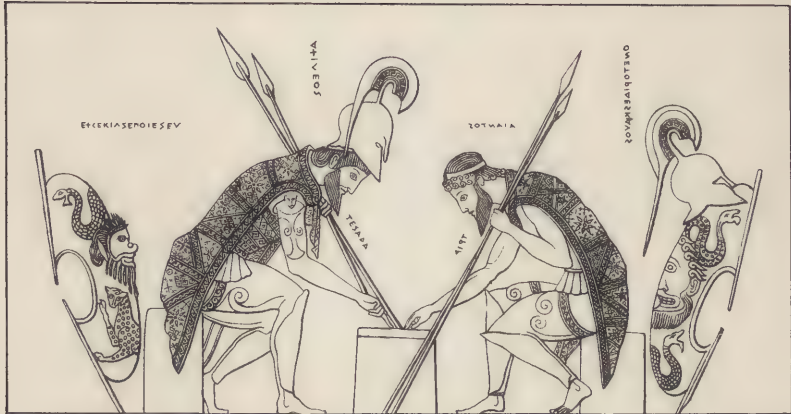
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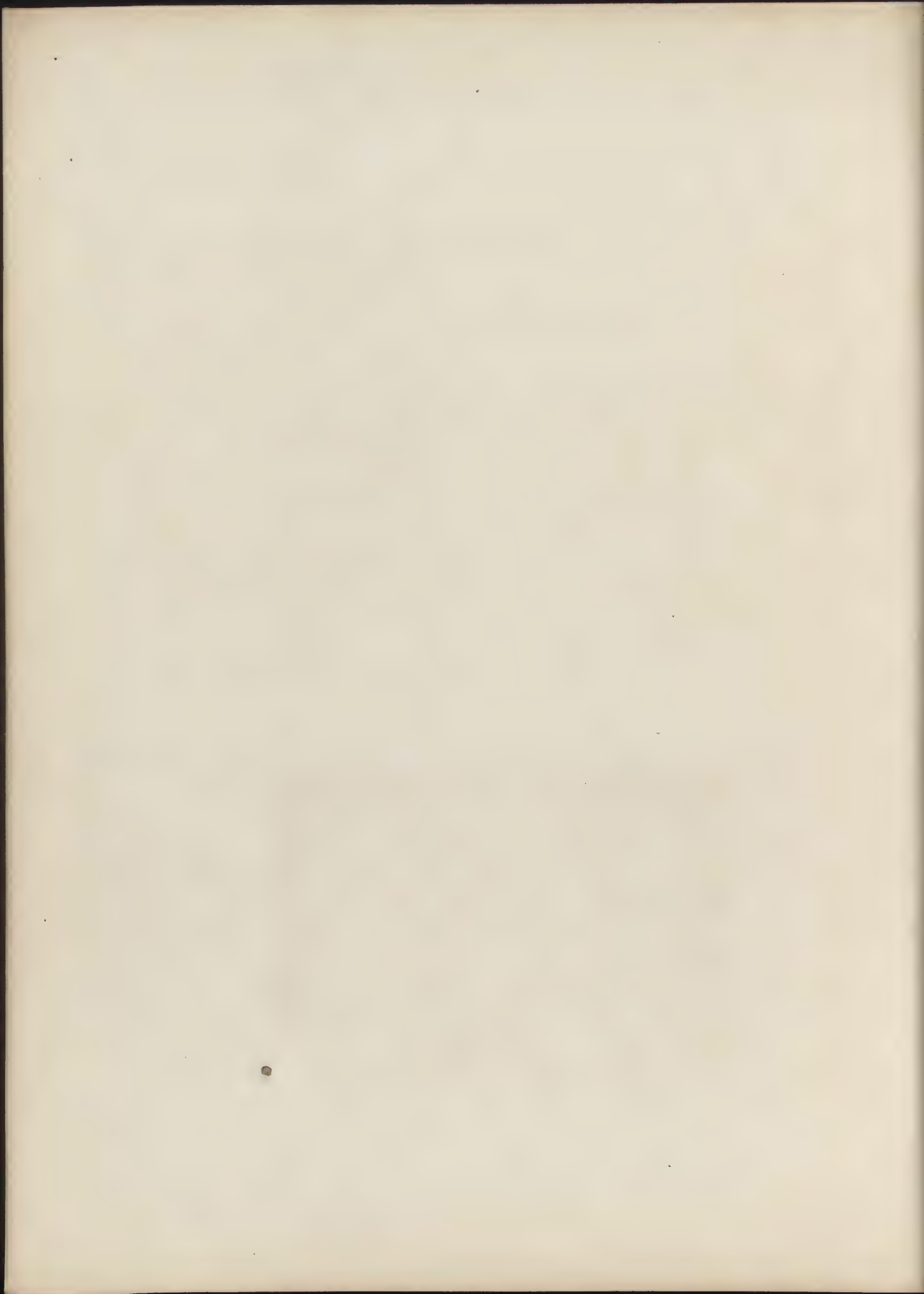


1



2





In our next engraving Pl. XIX, 2,¹ is a trumpeter belonging to the heavy armed troops; he is probably giving the signal for retreat. How scrupulously this summons was observed by the warriors of antiquity may be shewn by the story of the young Spartan, who, when about to give the death wound to a prostrate antagonist, hearing the trumpet sound, sheathed his uplifted sword and spared his foe. When afterwards questioned and rebuked for this act, he replied. "To obey is better than the slaughter of the enemy."²

The trumpeters and horn players were posted, as in modern armies, near the commanders. The blasts of their instruments ushered in the dawn of day, and announced the hour for repose; hence in the *Lemniadæ* of Sophocles,³ midnight is called "the untrumpeted time."

Watchwords⁴ to distinguish friend from foe in the heat of battle were not unknown to the ancients. In the choice of these signals preference was given generally to the names of deities, in accordance with a faith which regarded all the events and circumstances of life as influenced by the will of the gods. Thus Iphicrates chose *Hermes Philios* as a watchword for the Athenian army,⁵ Marius the god *Lar* for the Roman, *Sylla* the *Apollo* of Delphi, and *Cæsar* his divine ancestress *Venus Genitrix*.⁶

During a truce and in time of peace the warriors amused themselves with games of hazard, such as dice,⁷ the *astragali*, and the more harmless game of draughts.⁸

[In the illustration before us Pl. XX, 1,⁹ we see two great chieftains of the Trojan war, *Ajax* and *Achilles*, engaged in playing at dice. The moment is critical, for, as we learn from the inscription, *Ajax* has thrown three, *Achilles* four.] For greater ease the warriors have laid aside their long *Bœotian* shields, which are scalloped on each side, and ornamented with several devices.

That peculiar homage to woman which distinguished the age of Christian chivalry

¹ From a vase in the British Museum.

² Plut. *Apophthegm. Lacon.* lxxviii, ed. Reiske, vi, pp. 879—80. *Quæst. Rom.* 39, ed. Reiske, vii, p. 109.

³ Hesych. v. ἀσάπιγκτον ὄραν.

⁴ σύνθημα, σύμβολον.

⁵ Polyæn. *Strateg.* iii, 9, 21.

⁶ Serv. ad Virgil. *Æn.* vii, 637.

⁷ Compare *Æschyl.* *Sept. Cont.* Theb. 414, ἔργον δ' ἐν κύβοις Ἄρης κρίνει.

⁸ This was played with black and white pieces of marble arranged at regular intervals, as we may infer from the representation on a vase in the Museum at Naples.

⁹ Monum. dell' Institut. ii, Taf. 22. *Annal.* vii, p. 229. *Mus. Gregor.* ii, Tav. liii.

was not wholly unknown to the heroes of antiquity. In our next scene Pl. XX, 2,¹ we see a warrior disarmed by the presence of beauty. It is Menelaus who after the taking of Troy, hastens frantic with rage to punish the guilty Helen with death.² But the sight of her surpassing loveliness awakens the remembrance of former feelings; at a glance the conqueror is transformed into a captive, and his sword falls from his hand powerless to strike.

After an engagement the conqueror erected a trophy on the field of battle, in record of their victory.

This however was not a stately monument of art executed in marble or bronze³—it was nothing more than the trunk of a tree stripped of its branches, and hung round with the armour of the enemy.⁴ On the top was fixed the helmet, below, the cuirass over the tunic, lower still the greaves, and at the sides a sword, shield, and lance.



In the annexed woodcut,⁵ taken from a coin of Lampsacus, the goddess of Victory, with a hammer and nails in her hand, is erecting a trophy of this kind. In the early ages of Greece one of the vanquished was himself compelled to carry the spoils which, at a subsequent period, were placed upon the tree. We trace an allusion to this earlier and more barbaric custom in the chained captives so often represented at the foot of the Roman trophies,⁶ and in the cross held by the figure of Victory on the gold coins of Alexander the Great.⁷



The sentiment which led to the adoption of the later and more humane practice, seems a parallel to the clemency of King Artaxerxes—who, when his soldiers had been guilty of a breach of discipline, instead of inflicting the lash, made them strip off and beat their garments in the presence of their comrades.⁸

¹ Gerhard, Auserles. Vasenbild. iii, Taf. 169, 4.

² Aristoph. Lysistr. v. 155.

³ Diod. xiii, c. 24.

⁴ Virg. Æn. xi, 5, sqq.

⁵ The gold *stater* from which this beautiful design is taken, is in the collection of the Bank of England.

⁶ Clarac, Mus. du Louvre, Pl. 337, No. 2413, and Pl. 338, 2414, on the breastplate of a statue of Trajan.

⁷ From a gold *di-stater* in the collection of the British Museum, compare Bild. Ant. Leb. Taf. vi, 8, for another example of this kind of trophy.

⁸ Plut. Reg. et Imper. Apopthegm. Artaxerx. iii, ed. Reiske, vi, p. 662.

But the fact that, down to a very late period in their history, the Greeks erected no trophies but of wood, has not been handed down to us without an explanation of this custom. It was their feeling that more durable monuments of triumph would only serve to perpetuate the long standing feuds, so common among the Hellenic states.¹ This conviction was so strongly rooted in the Greek mind that, as we learn from Cicero,² a complaint was brought before the Amphictyonic council against the Thebans, when they commemorated a victory over the Lacedemonians by a trophy of bronze.

The same generous sentiment was expressed in the Roman custom which, when the spoils of the enemy, hung up as votive offerings in their temples, had fallen into decay, forbade their restoration, and consigned them to oblivious dust.³

Cleomenes was asked why the Spartans did not offer to the gods the armour of their conquered foes; his characteristic answer was—"Because they belonged to cowards, and the spoils of cowards are neither fit sight for the young, nor a worthy offering to the gods."⁴

On the other hand, after any victory, even of slight importance, the conquerors never failed to devote a tenth part of the spoils to the erection of statues of their protecting deities at Delphi and Olympia.

We see in our next illustration, Pl. XXI, 1,⁵ the friend and companion in arms of one of the slain carrying him away on his shoulders from the field of battle.

After a long war a solemn and sumptuous public funeral was bestowed by the state on those who had fallen in defence of their country, and the most distinguished citizens were chosen to deliver the funeral oration.

Pericles was thus appointed to speak in honour of the Athenian citizens slain at the taking of Samos, and by the power of his eloquence roused such enthusiasm in the survivors, that, when he descended from the *Bema*, or Tribunal, the women thronged round, taking him by the hand, and decking him with wreaths and sashes, as though they were greeting a victorious Athlete.⁶

¹ Pausan. ix, 40, 4.

² De Invent. ii, 23.

³ Plut. Quæst. Rom. xxxvii, ed. Reiske, vii, p. 107.

⁴ Plut. Apophthegm. Lacon. Cleomen. xviii, ed. Reiske, vi, p. 837.

⁵ Mus. Gregor. ii, Tav. 2, 2 a.

⁶ Plut. Pericl. xxviii.

For the funeral discourse the age had not always a Pericles, but never on such occasions had the kinsfolk or friends of the dead to fear an expression injurious to the memory of those for whom they mourned. If, throughout life, the beautiful precept of Solon—"Speak not evil of the dead"¹ was religiously observed, least of all, was it forgotten on those solemn occasions. At every interment prayers were repeated aloud in behalf of the deceased, and those gods were invoked to whom destiny had now consigned him. This was invariably the case, except at the burial of criminals, over whom earth was thrown without any further rites.

But our work is drawing to a close, and the example of the Greeks, who invested even the gloomy deities of the nether world with attractive names, admonishes us not to dwell longer on these funereal details. Turning then from such cheerless images let us contemplate the interesting group which forms our final scene. Pl. XXI, 2.²

Three Greeks of different ages appear engaged in a conversation.—The inscription acquaints us with the subject of their discourse. On the left is seated a figure in the prime of manhood; marking a swallow in the air, he cries—"Behold a swallow;"—the centre figure, whose beard and staff betoken advanced age, turning his head, says, "True by Herakles;" the boy standing on the other side, pointing to the bird, exclaims, "lo there she is," upon which the old man adds, "Then is the spring come."³

This picture and the few simple words thus interchanged, calling to our minds that glad season which, in the order of nature ever follows the deadness of winter, are suggestive of thoughts at once familiar and elevating. Here then let us conclude our Sketches of Greek Life. Let this be our goal and boundary.

The starting point was human birth, the spring of a perishable existence; in our closing scene, let the image of nature's annual self renewal, blend with the thought of that immortality, of which it is the fit emblem and the promise.

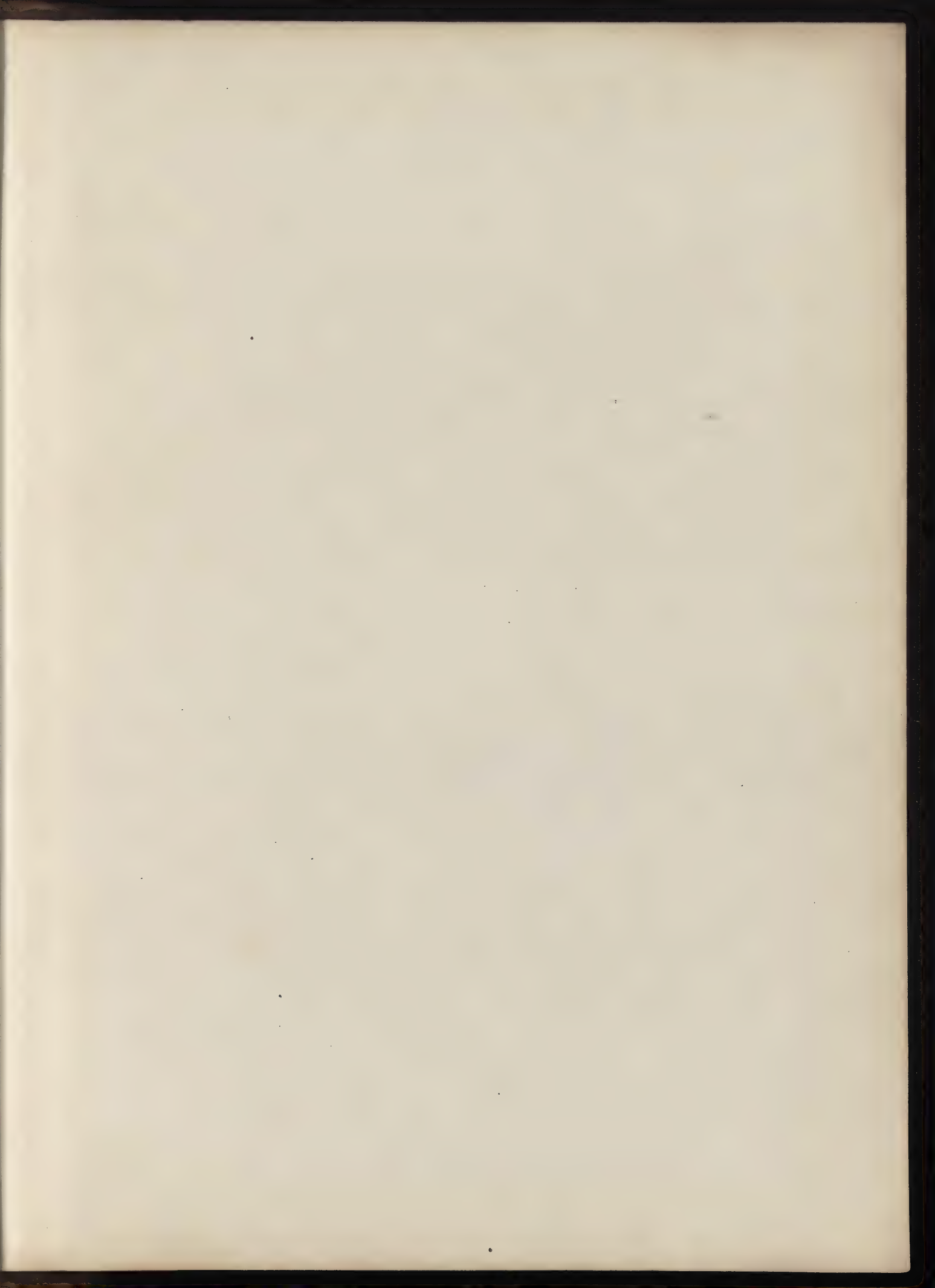
¹ Plut. Sol. xxi, Apopthegm. Lacon. Plistarch. iii, ed. Reiske, vi, p. 862.

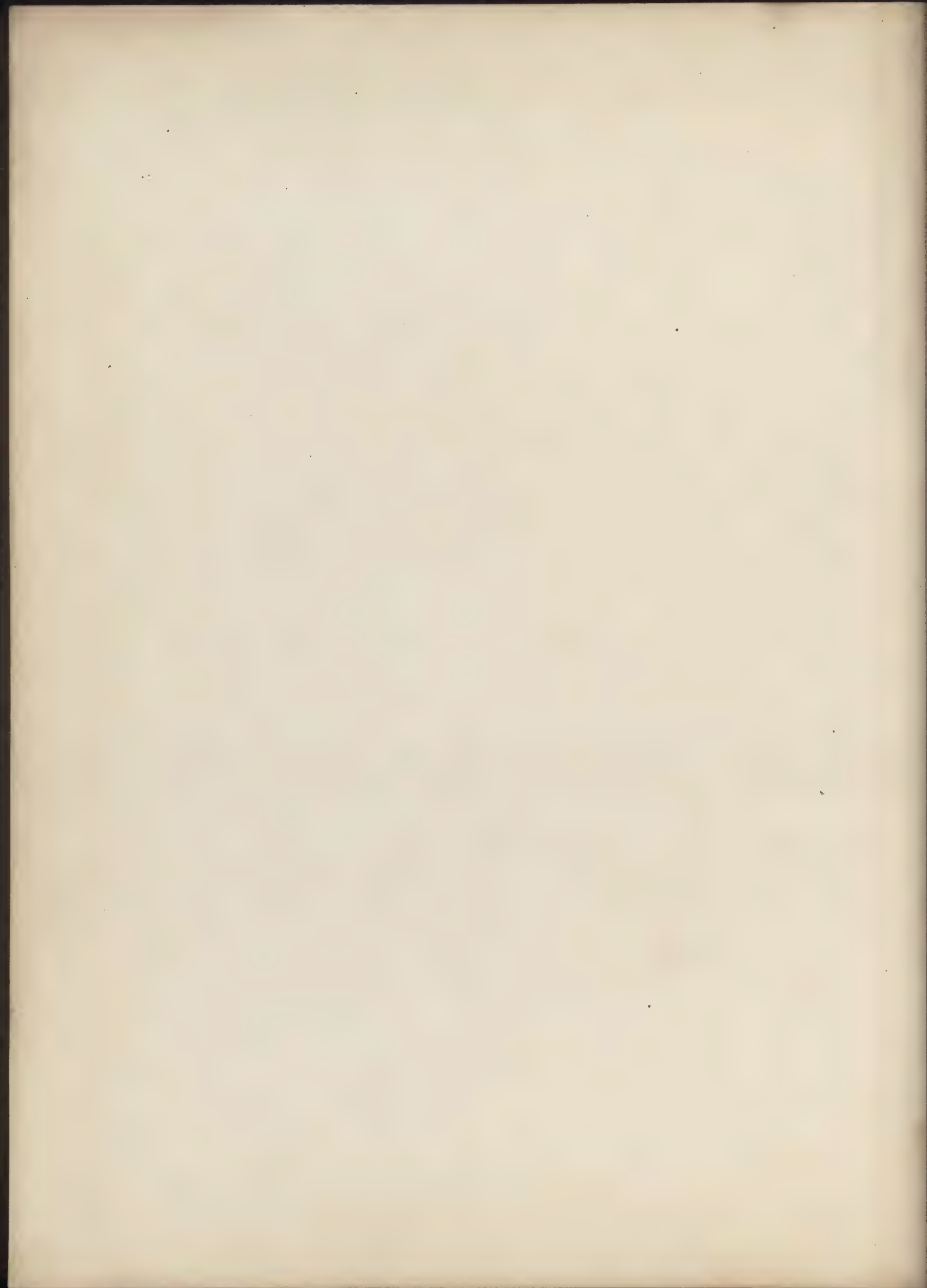
² Monum. dell' Instit. ii, Pl. xxiv, Annal. vii, p. 238—42. Bild. Ant. Leb. Taf. xvii, 6.

³ Aristoph. Av. 714.

• εἴτα χελιδὼν

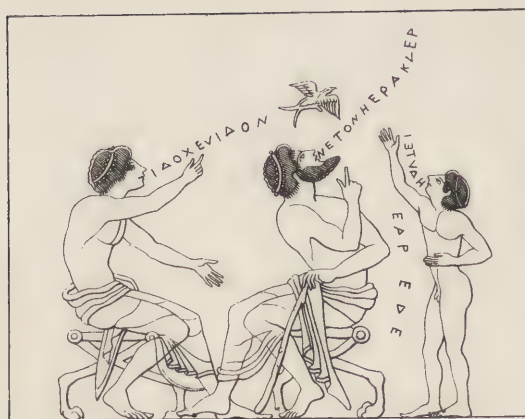
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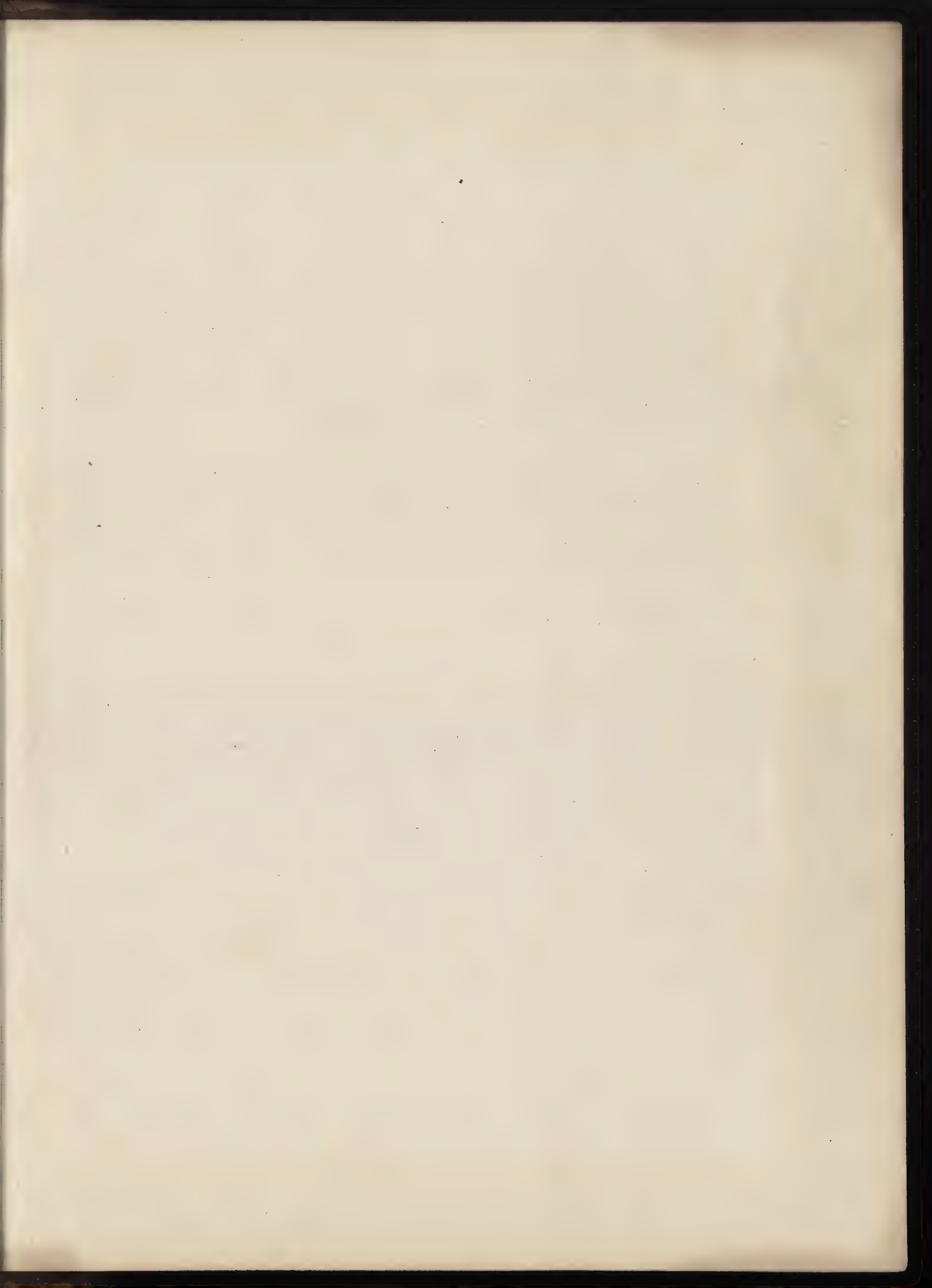


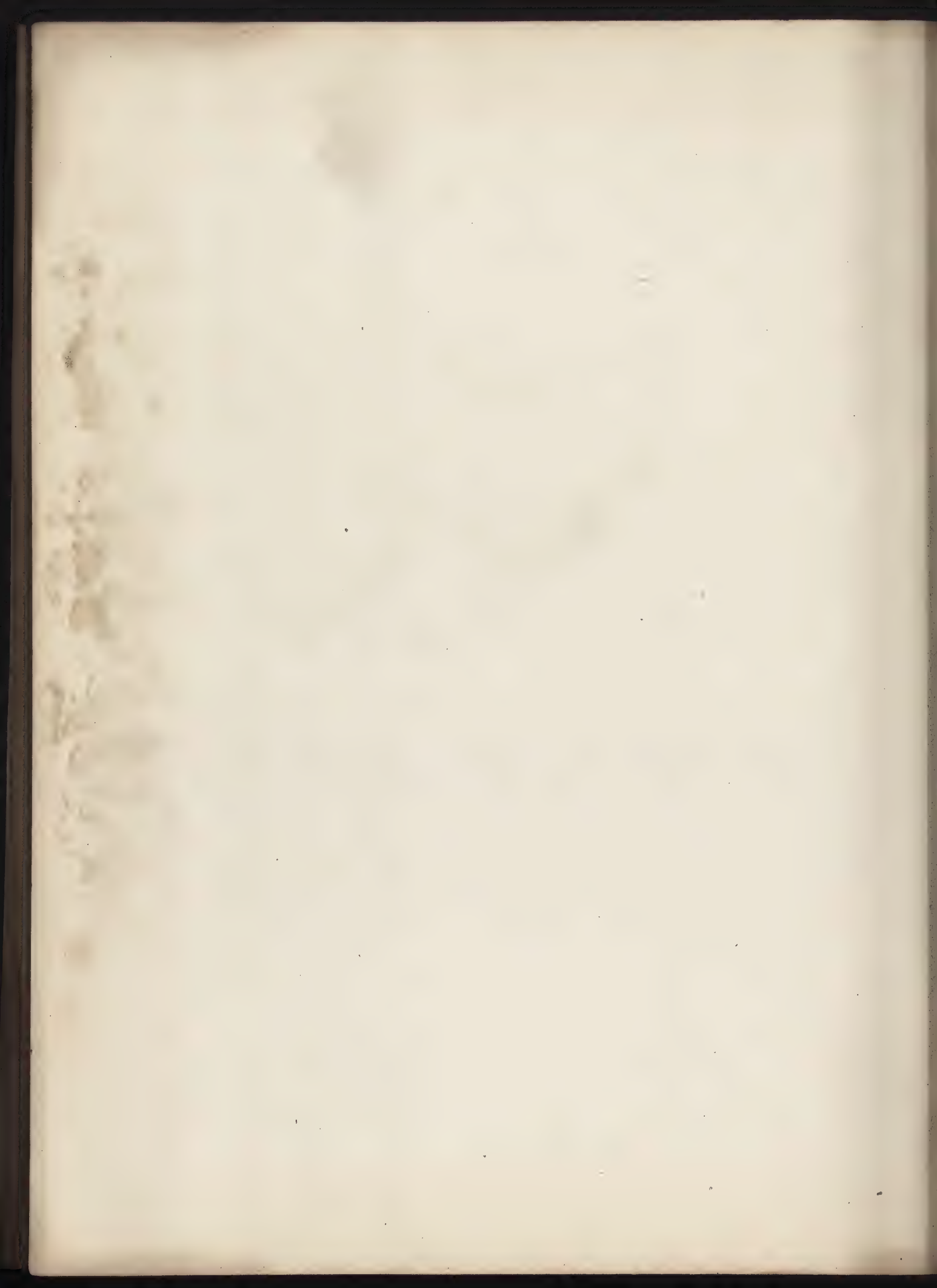


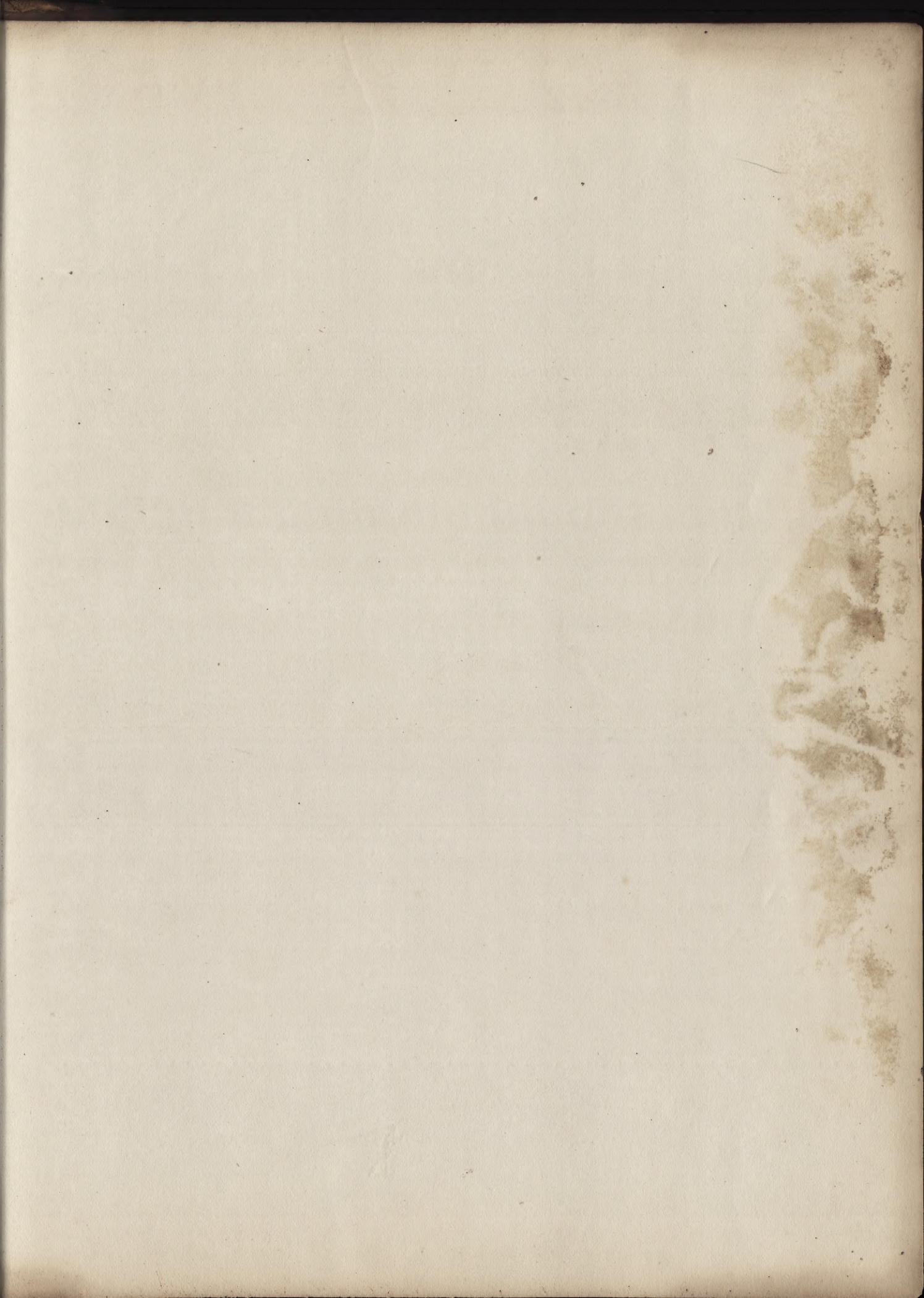
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